

SOCIAL EDUCATION



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THE WORLD HISTORY COURSE



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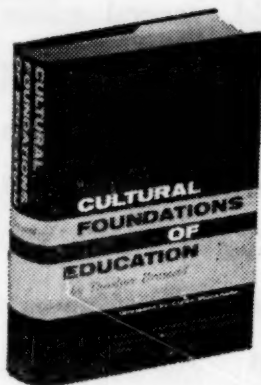
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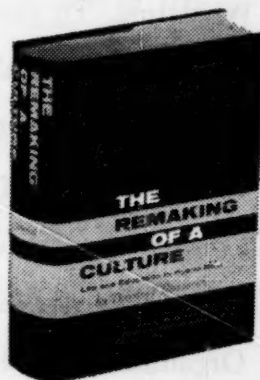
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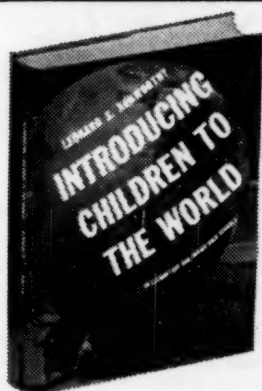
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Editor's Page

THE FALL-OUT SHELTER

ON FEBRUARY 18, Governor Nelson A. Rockefeller asked the New York State Defense Council to approve a plan for legislation to make the construction of fall-out shelters mandatory. If adopted, the legislation would require the construction of adequate fall-out shelters in all buildings started after January 1, 1962, and fall-out shelters in every house and building in the state by January 1, 1963. The legislation would also require the owners to equip each shelter with "minimum survival supplies." The estimated cost of the program would be about \$1.5 billion, some \$800 million of which would be carried directly by home owners. The remainder would cover the cost of shelters in business and industrial locations and in public buildings. Financial aid in the form of tax exemptions for money spent on shelters is also provided in the proposal, and the minimum standards (walls the equivalent of 18 inches of cement) might be relaxed in hardship cases where the cost of the shelters, some \$80 to \$100 for the least expensive, proved prohibitive. Incidentally, the \$80-\$100 figure is for the "do-it-yourselfers." Others would pay more.

The specifications for a minimum size shelter are six feet long, four feet high, and four feet four inches wide. A shelter of this size would accommodate two persons, or maybe even three or four in a pinch. It would also—although the Governor did not mention this point—accommodate at least double that number of coffins neatly stacked in a sort of family group.

The committee that prepared the plan for Governor Rockefeller was aided by a grant of \$100,000 from the Ford Foundation, which strikes us as a case of carrying coals to Newcastle. Although the summary of the report now before us says nothing about interior decoration, we would like to suggest as highly appropriate a reproduction of Millet's "The Man With the Hoe" and, if space is available, a framed copy of Edwin Markham's poem inspired by the painting and bearing the same title. We recommend especially the following lines:

O masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quenched?
How will you ever straighten up this shape;
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, immedicable woes?

For one wall of our own shelter, or maybe for the ceiling, we have in mind a mural done in bold strokes and showing man's progress through the ages. As currently planned, our mural will be constructed around two family groups: the first, a cave man and his progeny huddled around a fire which casts flickering shadows on the dark, dank walls; the second, a family group, perhaps mother, father, and two children, lying in their four-by-six concrete encasement staring stolidly at the cement floor. If we can manage the lettering, we propose to call the mural "From Cave to Cave" or, more simply, "Progress."

No doubt, given the unhappy state of the world, fall-out shelters are essential for survival. According to the report, "statewide availability of fall-out shelters could save from 5,000,000 to 15,000,000 lives in New York State alone in an atomic attack." And, as the report further adds, they "should provide a powerful deterrent to the unleashing of an attack."

But however essential they may be, there is something terribly wrong when man, who was born to stand erect with head held high, must grovel in the dust in fear and trembling of the instruments of destruction he himself has created.

The whole business reminds us of the passage in Plato's *Republic* in which Socrates asks his companion of the moment to imagine a scene in which a group of men sit facing a blank wall. Now and then a man or woman passes behind them, but the prisoners are so confined that they see only the shadow of the people on the wall, and never the people themselves. Imagine, Socrates says, that these men have been chained all their lives and have never seen anything except the shadows. And then imagine that they are sud-

(Concluded on page 192)

A Quality Education: Its Human Dimensions

Earl S. Johnson

I SHALL not undertake to describe a curriculum. That would be impossible by reason of limitations of time and my own talents. I choose, rather, to suggest something of a philosophy which should, as I see it, provide the mold for a quality education.

I find the dimensions of an education with the quality and content meet and adequate for our troubled world in two characteristics or attributes of man himself; that is, in his very nature. Each is, moreover, a double dimension.

The first dimension is man's capacity to reflect and his capacity to believe. To think and to love. But I name these in the wrong order, for, as Emerson has told us, man is born believing. Later, when he does, he learns to think. Of the primacy of belief I shall have more to say.

The second dimension of man is found in the nature of the ethics by which he lives the good life. These are the ethics of conviction and the ethics of responsibility. I think of them as the ethics of ends and means.

The first dimension, namely, man's capacity to think and to love, stands for the virtues of wisdom and goodness. His life task is to be wise about good things; not only to contemplate them but to practice them. This is, indeed, the way in which knowledge grows into wisdom. In such an image the democratic man is made.

Of all creatures, man is the only one capable of being both reasonable and passionate. Only

he, of all creatures, is able to treat of matters of fact and matters of faith—with things as they actually are and with things as they might be. But "might be" does not do justice to his capacity for he is able to treat with what *ought* to be. It is his "ought capacity" which gives him his unique place in the universal scheme of things—in the "great chain of being."

Because I see man as one endowed with these two capacities, I feel that an education which is concerned only with his thinking ability deals with but half-man. Likewise, if only with his believing ability. Man has both of these capacities and his education must take full account of this truth.

If we think of education's task as that of making young people reasonable, this cannot be accomplished by making them passionless. Hence, the quality education which I envisage does not require that either reason or passion dominate man's conduct. What it does require is something akin to the rule of goodness under the regency of wisdom. Thus, passion would be instructed and disciplined by reason and, however paradoxical it may sound, reason would be informed by passion.

Two historical examples of this delicate balance between reason and passion come to mind. Socrates' reply to his accusers that he chose to "obey the gods, rather than you" is the first. It was born of both reason and passion. The second is John Milton's belief that Truth would not lose out to Falsehood "in a free and open encounter." (If you think these strange and untrue sayings, I invite you to read again the eleventh chapter of St. Paul's letter to the Hebrews.) Both Socrates and Milton had faith in the rightness of their beliefs. Each criticized his faith and found it good to act upon. In a world which is disposed to over-value science there is much fear of the unthinking man. In that fear I join. But I would be equally fearful of the unfeeling man.

From these illustrations I draw this moral: the education of my image must have the quality of teaching our young people (and their elders) that

The author, who retired last year from his position as Professor of the Social Sciences at the University of Chicago, and who is now Visiting Professor of Secondary Education at the University of Wisconsin-Milwaukee, read this paper at the Wisconsin Conference on Human Relations Education held in Milwaukee last October. Dr. Johnson is a member of the Executive Board of *Social Education*. Best known, perhaps, among his numerous written contributions to education is his book, *Theory and Practice of the Social Studies* (Macmillan, 1956).

it is as necessary to feel right things as it is to think correctly about them. It is my belief that if our hearts are uninformed it is quite certain that our hands will also be. The French have a proverb which reads: "Great thoughts come from the heart even though, finally, they have to come 'round by the head.'" There is also that great proverb of Pascal's that "the heart hath its reasons which reason does not know."

In light of these truths I would remind us that there is such a thing as "rational feeling," as well as "rational thought." A thought is rational when it is appropriate to the situation to which it refers. A feeling is also rational when it is appropriate to, that is, when it rightly fits, the situation to which it refers. Conversely, irrational thoughts and irrational feelings do not fit the situations to which they refer.

In these remarks I am speaking of the place of *valuing* and *criticizing* in our experience. When we value something—truth, reasonableness, brotherhood—we prefer it to something else—falsehood, muddle-headedness, prejudice. If, however, we make our valuations only on the basis of feeling, evil consequences may follow. But, if we employ critical thought which will reveal our biases and help us to see the consequences of our choices, we have faith that the evil consequences will be revealed to us.

Mind you, I am not saying that reason, which is the means of criticism, will make the choices for us. It mediates, that is, it stands between us and our immediate choices, but it does not rule. Human beings, no matter how skillful they be in reasoning, act from faith, not from reason. Indeed, one may say that all conscious and intended, that is, purposive action, is a leap of faith. Criticism or reason helps us decide when, where, and if to make that leap.

I like the way Robert Frost, America's best-loved poet, writes about emotion and criticism, or the discipline of reason. "Emotion" he tells us, "must be dammed back by discipline to the wit mill, not just turned loose in exclamations. No force will express far that isn't shut in by discipline at all pores to jet at one outlet only. Emotion has been known to ooze off." We would do well to remember that dependence on criticism, or call it the method of intelligence, is itself an act of faith. We need clearly to understand that science is not only a tool but a guide, but that to which it guides lies not in the nature of science but in human passion and concern.

In these remarks I have in mind chiefly the role of the social studies and the humanities,

for they are, as I shall shortly try to show, complementary humane studies. It is the affinity which the social and humanistic studies have for one another that I should now like to discuss for a few minutes. In these remarks I shall be speaking of the core-values of a quality education.

To the question, "What do the social sciences and the humanities have in common?" my late and beloved former colleague, Robert Redfield, gave this reply: "They have humanity in common." "Humanity," he tells us, "is the common subject matter of those who look at men as they are represented in books or in works of art, and of those who look at men as they appear in institutions and indirectly visible action. . . . As physics is concerned with energy and matter, and biology with organisms and life processes, so social science is concerned with the way men and women feel and think and act. . . . What matters to us all, what we live for, is sympathy, understanding, imagination, reason, tradition, aspiration and personal and human association." Thus, in Redfield's view, the social scientist is closest to his material when he is concerned with feelings, sentiments, opinions, standards and ideals. Likewise the humanist.

This gives a different conception of the nature of the social studies than is generally held. To the extent to which they are scientific we see that they are as full of passion, and as much a function of the "whole man"—not merely the so-called intellectual part of him—as the literary approach to human experience. Whereas the teacher of literature and the arts, treats with human values *directly* in order to increase our appreciation of them, the teacher of the social studies treats them *indirectly* in order to increase our understanding of them.

In this thesis I counsel no "either-or" choice between the humanities and the social studies. My thought is best expressed by Santayana's comment that "Ultimate truths are more easily and adequately conveyed by poetry than by analysis. This is no reason for forbidding analysis, but it is reason for not banishing poetry." There is, indeed, both an art and a science of human experience. The quality education of my image includes both, because it sees man in his dual dimension—one who is capable of loving and thinking.

This brings me to discuss briefly the second dimension of man: his ethics of conviction and his ethics of responsibility. Our ethics of conviction represent what we believe in, what we hope for and set our hearts upon. Our ethics of responsibility represent what we do, how we act

in the service of our beliefs, our hopes, and what we set our hearts upon.

Here again, in a different way, I am taking account of faith and reason, loving and thinking. Or perhaps better, loving-thinking—and also thinking-doing. The need to put faith to critical examination was stated by William James in his *The Will to Believe*, "Faith's cardinal weakness is to let belief follow recklessly on lively conception, especially when conception has instinctive liking at its back." James might as well have said, "when it has instinctive hating at its back." The only trouble with my amendment to James is that hating is not instinctive. If it were, the cause of brotherhood would be doomed. (James, himself, used the term "instinctive" in a somewhat metaphoric way, even for his time.)

This same critical view of unexamined belief was expressed by the philosopher, John Dewey, in his observation that "were not objects of belief, immediate goods, false beliefs would not be the dangerous things which they are. For it is because these objects are good to believe, to admit and assert, that they are cherished so intolerantly and unremittingly." Need I cite examples?—that Japanese are untrustworthy, that Negroes are lazy and Catholics un-American. Here again Frost's fear that emotion may "ooze off" is confirmed.

Now what does all this mean for a quality education? It means that if our young people have no right convictions they have nothing to be critically responsible for—nothing to defend and advance through the power of their minds. If they are aware of and dedicated to no humane-democratic core-values, they will have no need for the mastery of the intellectual tools and habits necessary and requisite for the protection and advance of those core-values. They will have no means adequate for launching concerted attacks on the environments—natural and human-natural—to the end that those environments may be made more congenial to the core-values. In that unhappy and unprepared state they would be more vegetables than human beings.

If, in the quality education which I envisage, the humane studies are not called upon to provide values for the social studies to examine, to submit to rigorous criticism and to fashion the means for their fuller realization and advancement, then, it seems to me, our students can be engaged only in doing something *very well* with their hearts and minds which is *not at all important!* Pointless memory work and rote learning make no contribution to the use of either humane or scientific knowledge. In that event we

may truly say that "their hearts will not be in it." If their education can give them nothing to love and no convictions, it can give them nothing worth thinking about or being intellectually responsible for.

The degree to which the education of our day serves or dis-serves the image I have sought to share with you is for you to judge. Of one thing I am quite convinced and this is that we have understood but darkly that the business of being dedicated and intelligent human beings is the business of making judgments of better-or-worse, as well as judgments of true-or-false. Indeed, it is my conviction that the only justification for making the latter judgments is in the service of the former. We have, I think, done badly in relating the facts-of-life to the values-of-life.

If the education of my image can be fashioned, we shall achieve what man must achieve if the great human adventure is to be rightly carried on. This requires, in the terms of my thesis, the marriage of science, which is the latest of the humanities, to ethics which was the first of them.

Such an education can and must be fashioned, for loving and thinking and conviction and responsible skill, in being the dimensions of man, must be taken as the dimensions of his education. In order to achieve such an education we must, I believe, radically change our fundamental philosophy. Instead of adjusting man to society we must adjust society to man. I hold this view because Eric Fromm has taught me that "the sources of norms for ethical conduct are to be found in man's nature." This view is, of course, as old as Protagoras. That such a conception of education requires a better quality of politics as well as a better quality of schooling is obvious. Suffice it to say that the ultimate obligation of our education, through both schooling and politics, is to civilize our society.

The balance and unity which is implicit in my conception of a quality education, viewed from the perspective of the school, has been expressed with beauty, insight and a touch of the prophetic by the philosopher, William E. Hocking: "The new conscience is finding its courage because man's soul is recovering the sight of both its eyes. It is taking the scientific conscience into the house, not as master but as partner."

And now I trust not in anti-climax, I should like to share with you—ever so briefly—my conception of the intellectual and moral disciplines which must be used if the education of my image is to become a reality. These are the disciplines

(Concluded on page 157)

World History: Practices and Problems

Allan A. Siemers

TO WHAT extent are tenth-grade students exposed to a variety of methods and materials in the world history course? Are world history teachers generally well trained in history and the broad areas of social sciences? In a recent study these and other questions relating to content and methodology were asked of one hundred world history teachers from schools proportionately representing all geographic areas in the state of California.

For purposes of the study California was divided into six geographical divisions; a 31-item questionnaire was sent to the same proportion of teachers in each division as there were world history students enrolled.¹ A 100 percent questionnaire return was received from the allotted proportion of teachers.

One purpose of the study was to determine the extent to which teachers employed a variety of methods and materials in their classrooms. Hypotheses suggested that world history was disliked by high school students throughout the country because of the limited use of a variety of teaching materials and methods.² Perhaps such limited use resulted from assigning teachers to world history classes who had little or no college preparation in history or social science.

These assumptions were found to be true. Many of the teachers sampled admitted a hesitancy in using unconventional methods and materials in their teaching; many were untrained in history or social studies.

Grade level. World history is apparently established as, primarily, a tenth-grade subject. Although the literature indicates some thought to advancing the course to grade 12, three-quarters of the California high school teachers believed

that tenth-grade students were mature enough for world-minded study and that world history should be taught as a preliminary curricular offering to the eleventh-grade U. S. history.³ Apparently teachers believe that tenth-grade students are capable of conceptualizing the interrelationships involved in intensive study of national and area cultures and in logically analyzing problems which such study entails.⁴

Content. The question of content in world history is not easily resolved. Pressure of tradition, of committee reports, of college requirements and competition from other high school social studies subjects—as well as restrictions necessitated by using the type of textbooks now available—preclude finding a simple or easy formula for solving decisions about course content. The California survey asked questions designed to penetrate the content, course organization, and area-emphasis of the world history classes. Questions were raised which would aid in answering the charges that Europe is given far more attention proportionately than the Far East, Africa, or Latin America.

The survey revealed that nearly three-quarters of the teachers sampled claimed they attempted to teach *all* the world's history, giving equal coverage to every topic or area. Those who did not claim an equal coverage concentrated on

¹ Research in on-going world history practices is relatively limited. The Illinois Council for the Social Studies completed a survey of state high schools and reported their findings in the May 1957 issue of *The Councilor*.

² In *The American High School Today: A First Report to Interested Citizens* (New York: McGraw-Hill, 1959, p. 42) Dr. James B. Conant says, "I found widespread dissatisfaction with the course in world history."

³ Both Matt Lagerberg, "World History Is for Twelfth Grade Maturity," *The Clearing House* (May 1953, p. 539) and Richard E. Gross and Leslie Zeleny, *Educating Citizens for Democracy* (New York: Oxford University Press, 1958, p. 124-125) suggest the possibility of placing the world history course in grade 12.

⁴ California State Central Committee on Social Studies, *Grade Level Allocations—Kindergarten Through Junior College*. Mimeographed. California: State Department of Education, June 1959, p. 135.

In this report, the author summarizes results of a study he did as part of his doctoral work at Stanford University. Dr. Siemers is Director of Secondary Student Teaching at Wisconsin State College in River Falls.

"Europe," "Ancient and Medieval Civilizations," or "Ancient and Modern History."

There is a considerable difference in attempting to emphasize selected areas, peoples, or topics, and trying to teach everything about all civilizations. In the former, undoubtedly certain areas considered by others to be "key" areas will, of necessity, be left untouched; the teacher and the class make decisions which reflect in the selection of only certain topics for study. In the latter the entire group hurries from topic to topic or from one century to the next in a breathless race against the school calendar. Concepts which with a day or two more class time might have been better understood are left behind along with mistaken notions about the era and peoples of the day. Sympathetic attitudes towards other races and countries are quickly drowned in the rush to complete the chapter on time. Although the writer regrets the emphasis which 24 percent of the respondents placed on areas or eras in Europe to the detriment of other periods or cultures, he considers such a selected approach to be more in keeping with the world history objectives of social knowledge, social skills, and social conscience.⁸ By selecting areas for concentration, thus allowing time to "teach in depth," these objectives can be more readily attained.

California teachers were also asked to show which of the following concepts were given the most attention within the total course framework: political, economic, geographical, social, military, and/or religious. Percentages indicated that although 84 percent gave political history "adequate or primary attention," economic, geographical, and social concepts concerned more than two-thirds of the California sample. Military and religious concepts were given adequate or primary attention by 21 and 43 percent of the teachers.

Considerable re-thinking needs to be done in the matter of selecting significant concepts for concentrated study. If world history is to hold broadening influences for tenth-graders, areas involving social, geographical and economic import must assume equal importance with those in the political realm.

Course organization. It is obvious from even a cursory glance into the nation's world history classrooms that it is difficult, if not impossible, to agree on the best classroom organizational approach. Student age as well as teacher interest is

often an important determinant. Considering that any method undertaken with interest and competence by a professionally-minded teacher seems to produce the desired type of behavior, the obvious answer lies not in the approach but in its administration.

In California, as elsewhere in the nation, classroom teaching approaches varied. However a chronological relation of the world's history was favored by 78 percent of the sample with over one-third of the teachers using this method exclusively. A topical approach to history was used by 30 percent, 8 percent using the method exclusively. As related previously, a political accounting of the affairs of kings and countries took precedence over other content emphases, although evidence was given that social and cultural values were also included in world history teaching.

In any event the questions: how much shall we teach and how is it to be best organized for teaching are not settled. Any method, any approach, any relationally conceived course organization contrived by an able and conscientious teacher can be meaningful and significant to students. It is the teacher who remains largely responsible for the success or failure of any course offering; this is not new to education.

Methods and materials. What methods are teachers using to inspire their students to the study of world history? Is the use of recordings and filmstrips quite prevalent? Controversy over methodology has always been in evidence. Writers reiterate the viewpoint that no one method suffices; no one methodological approach is "the" answer to good teaching. This study treated of methods as basic classroom procedures by which teaching becomes more effective. Whatever guideposts a teacher chooses to use in ascertaining a methodological framework, the activities in which he engages should be chosen with a purpose, a purpose which advances students towards the established course goals. Such goals must encompass the broad areas of understandings, skills, and attitudes which make for informed and conscientious world-minded citizens.

To accomplish these ends students need a variety of learning experiences. Part of the time they will need to work together in group activity, and part of the time as individuals responsible largely to themselves. They will need a multitude of activities in which they can dig for facts in order to arrive at hypotheses and generalizations. They will need avenues for self-expression. These are the manifestations of methodology which con-

⁸ For an analysis of these objectives see William Habberton, "Objectives in World History," *Social Education*, 11: 156-158; April 1947.

cern the social studies teacher when he is enlarging upon a concept or clarifying an historical event. His methods are tools by which he spades the content into fertile learning experiences.

In California two-thirds of the sample claimed to use some form of "teaching units" with teacher lectures and class discussion as primary teaching devices. Memorization of key history dates (80 percent said they used this technique "weekly"), oral reports (25 percent "weekly"), and films (59 percent "weekly" or "two to three times monthly") were also cited as primary teaching techniques.

Since one purpose of the study was to determine the extent to which teachers employed a variety of methods and materials, it was interesting to note that among the teachers sampled, although many showed excellent use of diverse materials and methods, more than a few showed evidence of hesitancy in using a variety of techniques. The sample was asked to check one of five responses concerning the frequency of usage of films, recordings, dramatizations, etc.: two to three times weekly; two to three times monthly; two to three times a semester; two to three times yearly; never. The fact that the following techniques or materials were never used indicates such hesitancy and serves as strong evidence to support one reason for the general dissatisfaction for world history found by Dr. Conant: Panels (36 percent "never"); Debates (46 percent "never"); Dramatizations or role-playing (81 percent "never"); Recordings (40 percent "never"); Filmstrips (28 percent "never"); Textbooks other than those issued to students (58 percent "never"); Radio or TV (36 percent "never"); and Paperbacks for outside reading (23 percent "never").

In the matter of the use of varieties of materials used in the world history course the sample showed that 92 percent used a basic textbook of some kind; 43 percent favored using a two-volume text if an appropriate work was available for tenth-grade students. The fact that newspapers (49 percent used them "frequently"), periodicals (45 percent "frequently"), encyclopedias (55 percent "frequently"), and materials developed from college notes and other sources (56 percent "frequently") were being employed in the percentages indicated points to the more widespread use of varied curricular materials in an attempt to augment the textbook. In the outside reading programs somewhat more attention was given to the use of biography (42 percent used biography "in all or nearly all units") than

to historical novels (23 percent "in all or nearly all units"). Oral reports and written summaries were listed as the primary evaluative techniques for such reading by 42 percent and 57 percent of the sample respectively.

As leading means of evaluation in world history nearly two-thirds of the sample indicated the "frequent use" of teacher-constructed objective tests and students' contributions to class discussions. Nearly half the sample claimed never to use group or committee work in evaluation; one-third claimed that student interest and co-operation did not enter into final evaluation!

The survey pointed to a real need for increasing teacher confidence in the use of small group work, panels, debates, dramatizations, recordings, and guest speakers. It probably points to one reason why world history has suffered national setbacks. This is not to say that reform is to be accomplished by an additive process; no one suggests that to include "more methodology" into world history teaching is an answer. A solution is to be found only in a total rethinking of the entire social studies program: curricular offerings and appropriate grade levels, course content, class load, and teacher training programs.

Nevertheless, positive improvements can be made *now* to enrich present world history courses. Throughout every aspect of content and methodology in world history is the need for teachers to use diversity in selecting materials and techniques for classroom instruction. Far too few teachers give evidence of employing a wide and varietal use of materials; likewise variation and extensive diversity of techniques are not apparent. This void is paramount to all other needs in revamping the world history course. The matter of using a variety of materials and methods must be impressed upon teachers as an effective way of teaching to individual differences, thereby furthering the aims and objectives of the course as well as increasing its acceptance to youth.

Academic training and class load. Criticisms of social studies teacher preparation are as common as those involving curricular structure and methodology. Edgar Dawson's remonstrance made in 1924 is as true today as ever. In *The Historical Outlook* he said that a teacher unprepared "does not know the subject well enough to appreciate his own lack of insight and therefore does not know that he is really not teaching the subject."⁶ America has witnessed a considerable change in the high school population within the past 60

⁶ Edgar Dawson, "The History Inquiry: Report of the Director," *The Historical Outlook*, 15: 27; June 1924.

years, and with this has come an expansion of the purposes of education; all youth shall now have a meaningful secondary education. These expanded purposes imply needed revisions in social studies curricular structure and course organization as well as in the areas related to content preparation in college and professional preparedness in courses of education.⁷ Teachers who expect to be called competent must give evidence of competency in knowledge of their subject, in rapport with students and colleagues, and in mastering feelings of personal inadequacy manifested by a society which sometimes pays higher wages to plumbers and garbage collectors than to the teacher of history. Until we can find some way of assigning teachers to teach only in their areas of competence, and who then earn recognition as respected professional workers in the communities in which they teach, our problem will remain largely unsolved.

Whether or not the training of the California world history sample approached any type of minimum requirements was of concern in the study. The California survey used "degrees held" as the only criterion for investigation of the academic and professional training of the sample surveyed. Within the limits of the survey this criterion was felt to be the most objective and accurate by which to judge academic preparation.

The academic concentration of those teachers who held only the Bachelor's Degree showed that 37 percent had majors in history or social studies. Of those holding the Master's Degree 17 percent had concentrated in history or social science at the graduate level. Bachelor's and Master's Degree teachers combined, who had majored in areas other than history or social science, represented 46 percent of the entire sample. Of these, 28 percent had Education majors, mostly on the graduate level.

The 54 percent of California world history teachers who had course concentration in history or social science were well equipped to start instruction in the difficult conceptualizations involved in a comprehensive world history course; however, it is hoped that such concentration was not centered largely in American history courses. Few teachers with such preparation feel equally capable of teaching complicated inter-relationships which emerge in the area of world history.

⁷ Alice Spieseke, "The Preparation of Secondary School Social Studies Teachers." *The Teacher of the Social Studies*. Twenty-third Yearbook of the National Council for the Social Studies. Washington, D.C.: The Council, 1952. p. 51.

But what of the students in classes taught by the 46 percent who admittedly claimed to have no history or social science concentration in college? Are these students being offered an equal opportunity to enjoy the heritage of the past and to be inspired to think critically about the world's history? It is this writer's contention that a tenth-grade class which is taught by a teacher not trained in the social studies, as excellent as he might be in biology or physical education, does not have an equal opportunity to profit from a study of the world's cultures as a class which studies under a trained social studies instructor. A teacher who has prepared extensively in depth and breadth will be closer to attaining the desirable competencies necessary for undertaking the difficult task of teaching high school world history. A teacher not trained in the social sciences is less likely to command this depth and breadth. In reiteration, 46 percent of the California teachers sampled disclosed no such college preparation. Is this true throughout the nation?

The California survey was also concerned with the number of world history classes taught. Thirty-three percent of the sample were found to teach two classes. Forty-four percent taught three or more classes, mostly in the large metropolitan centers. Of these teachers employed in the smaller outlying schools, 78 percent taught one or two classes, and only 22 percent taught three or more classes.

Parallel to determining the world history load it was found that 56 percent of the California sample taught from two to four classes in addition to the world history offering. It is evident therefore that many of the sample had insufficient time to prepare adequately for the world history course and for varietal use of materials and techniques. This lack of sufficient time plus the fact that nearly half the sample had no college social science concentration is further evidence why world history is disliked by high school students. California teachers need not feel maligned; theirs is a nationwide despair. This survey is not meant to point a finger at them in particular, but only to a nation's plight.

It is imperative that all who are concerned with the secondary curriculum and who see the necessity for a drastic revision in the tenth-grade course seriously consider a complete re-assessment of the world history offering. Such re-assessment entails the development of appropriate methodology, judicious assignment to world history classrooms of teachers adequately prepared in history and the broad field of the social sciences, im-

proved in-service training of social studies teachers, and continued attention to strengthening the present secondary social studies curriculum. Results of such re-thinking will be felt by those teachers who are vitally concerned with the welfare of the social studies everywhere and certainly by those whose special interests and talents lie in the teaching of world history.

Until such revisions are undertaken, however, it is absolutely necessary to convince present-day world history teachers that much of the problem

of motivating student interest and promoting academic scholarship lies within their grasp; teachers must be convinced that the use of a variety of materials and methods is paramount to effective learning. To motivate classes with rich and varied activities is difficult and time consuming; the rewards, however, will be increased student interest and greater development of the skills and understandings which our culture describes as mandatory to maintaining an informed citizenry.

A QUALITY EDUCATION

(Continued from page 152)

of imagination, precision, appreciation and synthesis.

Imagination is the discipline of hypothesis, or call it, if you will, the discipline of revelation. Its premise is found in Shelley's belief that "a man to be truly good must imagine intensively and comprehensively." Thus, it is ethical in that it permits us to see, in our mind's eye, what might be and what is possible rather than only what now is. It is also aesthetic in that it is creative.

Like art itself, it stands outside of good or evil—wholly innocent of praise or blame. Its task is to spur *suppose*. It assigns the question mark to all sentences which without it would all speak in the indicative mood. Through it new myths are born whose endless pursuit gives purpose and direction to our lives.

Its net must be cast wide. It must embrace not only what suits our preferences but also those matters which run counter to them. By its use every generation may learn that "out of this nettle, danger, we pluck this flower, safety."

The discipline of precision which follows it puts truth in checkmate. By its use the mind moves from the "if" of imagination and hypothesis to the "then" of reliable knowledge. Its attributes are integrity, competence, and humility. Its opposite is fraud. It treats facts, not as ends-in-themselves, but as turning points in the growth of the mind. It demands a quality of courage unique in the annals of man. As Percy Bridgman has put it, it requires that man does "his utmost with his mind—no holds barred."

Through the discipline of appreciation we may come into direct contact with values. It is the humane component in the life of the mind. It nurtures all affective learning. It fixes the gener-

ous purpose in the heart. It is, in Lin Yutang's words, "the stuff of human experience."

The discipline of appreciation is, I think, the one of which we are apt to be most afraid. But without it, human associations can be only efficient and clever—never grand or warm. Without it, living and learning are uninspired. It is the mark of excellence of the human spirit.

Finally, the discipline of synthesis. This is the discipline which unites intellect and emotion, thinking and loving. Through it comes wholeness of self. Through it individuals become "somebodies in particular"—unique and sacred persons, different, but decently so, from their fellows.

Through the discipline of synthesis learning persists long after formal schooling has ended. Its working presence affirms the wisdom of Emerson's observation that, "The only entrance so to know, is so to be." Through it, individuality expresses itself in moral conduct.

In the measure that this generation—and all the generations which follow—learns to practice these disciplines will it, like the Great Ones of the earth, act out their dreams instead of merely dream of their actions. But to do this they must believe quite as much in longings as in facts, for "the world is too dangerous for anything but the truth and too small for anything but brotherhood."

I close with a verse from a poet whose name I do not know. But whoever he be, he has expressed better than anything I know, the essence of what I have tried to say:

Knowledge, we are not foes
I seek thee diligently;
But the world with a great wind blows
Shining, and not from thee.

Russian History and Classical Music: A Cultural Synthesis

Jonah Blustain

"Russia can live without us, but no one can live without Russia."—TURGENEV

ONE OF the peripheral effects of the Russian Sputniks has been the marked interest of American schools and the public in the Russian language. A second consequence will be an expansion of the social studies curriculum in both secondary and higher levels of education to permit our students to pursue in some depth the history of the country with which we have been living in an uneasy truce since World War II.

Since it is clear that the Russian character and culture is not solely the product of the events of November, 1917, our students will have to go back one thousand years in order to begin discerning the factors which have molded the modern Russian. To many, it may be sufficient for our students to learn something of the nineteenth-century efflorescence which produced such giants as Tolstoy, Dostoevski, and Tchaikovsky. To others, such observations as "... fundamentally no Russian really likes a foreigner"¹ appear so appropriate to the events of today that it might be valuable to study the eighteenth-century Russia that produced it. In any event, for too many years we have accepted the view that the Russia which experienced neither Reformation nor Renaissance was only tangentially involved in European affairs. We have—until recently—accepted the stereotype of the Russian as an apathetic, brutish, semi-Oriental (Napoleon had good reason to exaggerate the view that one

scratches a Russian and finds a Tartar) who, when not tending his samovar or emptying his vodka bottle, indulged in the national sport of beating his wife—philosophizing about the state of his "soul" with each blow. There are even many who will agree with Kipling that the Russian is delightful until he tucks in his shirt, but that he becomes a problem when he insists that he is the most easterly of western peoples when indeed he is the most westerly of the eastern peoples.

As one finds in so many plausible fictions, there are—or have been—elements of truth in these notions. It is not our purpose to examine them here. Of one truth all observers of the enigmatic Russians are convinced. To the Russian there is an attachment to the land of his birth—a mystical passion which is most inadequately expressed by the word, "patriotism"—which makes Russia almost literally a "motherland." Charles XII of Sweden, Napoleon, and Hitler are three qualified witnesses who would lend support to this view. To cite one Russian of today, we have the writer who refused to leave Russia. "I am bound to Russia by birth, life and work. I cannot imagine my fate apart from Russia and outside her ... to go beyond the frontiers of my motherland is to me equal to death..."²

A similar spirit has animated the Russian musician. The wise man who preferred to write his country's songs rather than to write its laws could be an effective teacher of Russian history. The Alexander and Peter Romanovs are forgotten men compared to the Alexander Borodins and Peter Tchaikovskys. Thousands who know little more than that Ivan was "Terrible" and that Catherine was "Great" (for what reasons there are several schools of thought concerning both rulers) have heard almost to the point of banality *Scheherazade* and *March Slave*. No facet of what Russia has produced—not even its litera-

"This synthesis," the author writes, "represents my intense interest both in Russian history and music. ... Since there are few people who do not appreciate a good melody—a strong point of Russian music—I believe that music of the type this article outlines will be of invaluable aid to the teacher and student." Dr. Blustain teaches in the Fox Lane School in Bedford, New York, as well as on a part-time basis at New York University.

¹ *The Memoirs of Catherine the Great*. New York: Macmillan, 1956, p. 240.

² Boris Pasternak, *Time* 72: 33; November 10, 1958.

ture—is closer to Americans, and more readily comprehended, than its music. How many who have enjoyed the musical, *Kismet*, realize that they were also applauding sections of Borodin's Second Quartet? Therefore, should not teachers of history, a most eclectic field of study, call in Russia's Euterpe to the aid of the Russian Clio? Should we not take educational advantage of those classical Russian composers who produced a substantial body of music based upon national pride?

Classical music that may be termed "Russian" can be said to have commenced with Mikhael Glinka's opera, *A Life for the Czar*, first produced in 1836. The infatuation with western Europe since the reign of Peter the Great had permitted foreign music and musicians to hold sway for an inordinate period.³ In time, however, there developed nationalist composers who believed that the folk music of their country furnished the basis for the writing of intellectual music. The "Russian Five," led by Balakirev, Borodin, Cui, Rimsky-Korsakov, and Mussorgsky, turned to the inexhaustible libretto of their country's history, creating an impressive number of works which interpreted the political and social events of Russia's past. The composers of no other country produced a comparable number of "working" nationalistic works in so short a period.

This passionate belief in the uniqueness of the Russian land and Russia's past animated all Russian composers in the latter part of the nineteenth century. Tchaikovsky, in some respects the most "European" of his musical countrymen in his era, was often bitterly attacked by the "Five" for his failure to emphasize Russian traditions in his music, but he also was convinced of the superiority of things Russian. Touring Switzerland, he noted in his diary,

Surrounded by these majestically beautiful views . . . I still long for Russia with all my soul and my heart sinks as I imagine its plains, meadows, and woods. Oh, my beloved country, you are a hundred times more striking and charming than these beautiful colossal mountains that are really nothing more than nature's petrified convulsions. In my country, you are calmly magnificent!⁴

This fervent nationalist visited the United

³ By a vote of six to one in 1871 seven members of the St. Petersburg Musical-Theatre Committee rejected Mussorgsky's application to have his first version of *Boris Godunov* produced. Only one member of this committee was a native Russian.

⁴ *The Diaries of Tchaikovsky* (July 13, 1873) New York: W. W. Norton, 1945, p. 21-22.

States in 1891. His reaction to several aspects of this country was, in some respects, typically Russian. He was overwhelmed by our hospitality but, "only in our own country would one encounter anything like it."⁵ He was amazed at the luxury of American Pullmans and their service, soap and towels, but ". . . for all that, our cars nevertheless are more attractive to me for some reason . . . a reflection of my longing for home, which oppressed and gnawed at me madly again all day yesterday."⁶ He admired American customs and manners, but "I enjoy all this like a person, sitting at a table set with marvels of gastronomy, devoid of appetite. Only the prospect of returning to Russia can awaken an appetite within me."⁷

To cite but one more recent example of this passion for the Russian way of life there is the return of Prokofiev to the Soviet Union in 1932 after more than a decade abroad. He explained,

Foreign air does not suit my inspiration, because I'm a Russian, and that is to say the least suited of men to be an exile, to remain myself in a psychological climate that isn't of my race. My compatriots and I carry our country about with us.⁸

It is thus not by chance that from Glinka to Khachaturian so many Russian composers have written operas, tone poems, overtures, fantasies, symphonies, etc., specifically devoted to the history of their country. We therefore possess a long list of recordings currently available which can be used to specifically illumine various aspects of Russia's long history.⁹ We can do little more than outline briefly this musical reservoir of national feeling.

PAGAN AND MYTHOLOGICAL RUSSIA

Having absorbed the musical techniques of the West, Russian composers, intrigued by early pagan customs, searched about for folk themes which had been evolving from the many people who had inhabited Russia's vast world of forest and steppe. Rimsky-Korsakov traced Russian folk music undeviatingly back to Russia's pre-history.

. . . though sun-worship had entirely faded before the light of Christianity, yet the whole cycle of ceremonial

⁵ *Ibid.* (May 3, 1891), p. 309.

⁶ *Ibid.* (May 11, 1891), p. 319-320.

⁷ *Ibid.* (April 28, 1891), p. 30.

⁸ Richard A. Leonard, *A History of Russian Music*. London: Jarrolds Publishers, 1956, p. 310. Stravinsky and Rachmaninoff, who never returned to Russia, can be used as exceptions to prove the rule.

⁹ Three guides to currently available classical records have been used: *The Long Player*. New York: Summer 1959; *Schwann*. Boston: August 1959; *The Gramophone*. London: June 1959.

songs and games to this very day rests on the ancient pagan sun-worship which lives unconsciously in the people. The people, as a nation, sing their ceremonial songs by force of habit and custom, neither understanding nor suspecting what really underlies these ceremonies and games.¹⁰

It is not surprising that this composer wrote a number of compositions based upon pagan subjects which should merit hearing in the classroom. The overture, *May Night*, is taken from his opera which is concerned with the worship of the sun and it makes light and pleasant listening. The melodic *Russian Easter Overture*, despite its title, can be used to portray Russia's pagan heritage if we accept the composer's conclusion that there is a "legendary and heathen side of the holiday . . . the unbridled pagan-religious merry-making on the morn of Easter Sunday."¹¹ Sections of his opera, *Tsar Saltan*, are available in suite form. The plot is concerned with a young prince who is cast adrift by his father, but who returns as a magician and marries a swan princess. The popular *Flight of the Bumble Bee* comes from this opera. *Snegourochka* (The Snow Maiden) can be used in its operatic form and excerpts of the ballet are available. The Snow Maiden, daughter of King Winter and the Fairy Spring, falls in love with a mortal, a Tartar merchant, secures the qualities of a human, but melts away with the appearance of the summer sun. The lively *Dance of the Buffoons* is available separately. This composer's opera-ballet *Mlada* has the selection, *Cortege des Nobles* (Procession of the Princes). This work is based upon a Baltic Slavic legend with its quota of confusing gods and demons.

Alexander Dargomizhsky's *Russalka*, one of Russia's first important operas, tells of the tragic water nymphs, so popular in Slavic legends and peasant superstitions, who lie in wait for travelers in streams and dark pools. The "russalka" gains revenge upon a prince who has betrayed her. The *Mad Scene* can be used to demonstrate the power of music to enhance the portrayal of a disturbed man.

The most "Russian," and perhaps most original of Russian composers, Mussorgsky, has contributed one work which should be immediately popular with students, particularly if they are furnished with a descriptive sketch. *A Night on Bald Mountain* reveals a Witches' Sabbath

on Bald Mountain (Mt. Triglav, near Kiev). Tchernobog, the Slavic Black God, in the guise of a black goat, presides over the revelry. Walt Disney's *Fantasia* made effective use of this perennial favorite. While on Mussorgsky, for want of any specific historical category, a teacher might wish to use the ever-enjoyable *Pictures at an Exhibition*. One of the musical pictures portrays the house of the witch, Baba Yaga. The other sections of this work can also be used to good advantage.

Anatol Liadoff has contributed three tone poems based upon Russian fables, *Baba Yaga*, *The Enchanted Lake*, and *Kikimora*. All are in the Russian style and make for pleasant listening.

Turning to composers of more recent vintage, Igor Stravinsky has been most important in picturing Russian myths. His *Renard* is infrequently heard, but *L'Oiseau de Feu* (The Firebird) has enjoyed constant popularity. It employs three legendary figures: Ivan Czarevich (hero); Zhar-Puista (the bird of fire); and Kaschey (the wizard, who is also the subject of an opera by Rimsky-Korsakov). The hero secures a glowing feather from the bird of fire, uses it to thwart the wizard's attempt to turn him into stone, and eventually destroys the ogre and his works, liberating those who have been under his spell. Still another colorful and dynamic work of this composer is *Le Sacre du Printemps* (The Rites of Spring). Subtitled "Pictures of Pagan Russia," this was also used in Disney's *Fantasia*, though Stravinsky's story was not used. Concerned with tribal ritual, sacrifices, and death, the violent reception this symphonic poem received from its Paris audience when first performed in 1913 is now musical history. The riot that ensued would have made a rock-and-roller feel at home.¹²

Sergey Prokofiev has also contributed several examples of this devotion to Russia's distant past. His *Chout* (The Buffoon) tells a folk tale of a buffoon who pretends to beat his wife to death and then brings her back to life. Seven other buffoons attempt to imitate the trick, kill their spouses, but fail to revive them. Prokofiev produced the score of the popular Soviet film, *The Stone Flower*, whose folk music is evolved from a collection of legends. Better known is his *Scythian Suite*, similar in theme and treatment to

¹⁰ Nikolay Rimsky-Korsakov. *My Musical Life*. New York: Alfred A. Knopf, 1923. p. 174.

¹¹ *Ibid.*, p. 250.

¹² Stravinsky, an emigre from Bolshevik Russia, has been anathema in his homeland. Leonard Bernstein's performance of *Le Sacre* on his tour of Russia with the New York Philharmonic in August, 1959, was the first time this music had been played in Russia in more than 30 years.

Le Sacre. The barbarous, dynamic music reflects those tribes in early history who drank the blood of their enemies and furnished a number of pages to Herodotus. The work is in four sections, and there is a program which explains a story in terms of the heroes, villains, and gods of pre-Slavic Russia.

FEUDAL RUSSIA

Prior to the rise of Muscovy the primary centers of Russian life were located to the south in Kiev and subsequently to the north in the great commercial city of Novgorod the Great. Kiev, with its close ties to Byzantium and the Orthodox Church, with its constant warfare with invading tribes from the east, was a seminal source of song and sage. Glinka's *Ruslan and Ludmilla* is an Odysseus-tale of a Kievan princess, beset by Finnish and Tartar suitors, who is saved by the Russian knight, Ruslan. Historically this opera is important for its use of oriental and Russian folk-music in the style we know as "Russian." The opera has little popularity outside Russia, but its *Overture* is a most popular concert hall selection.¹³

Borodin's *Prince Igor* has been more popular in the past, but the great vocal requirements prevented more performances of this work. Based upon an ancient literary epic that was discovered at the end of the eighteenth century, it relates the story of Prince Igor, a Dneiper prince who encounters treachery from amongst his own followers while fighting the Polovtski, a Tartar tribe. *The Dance of the Polovetsian Maidens* has been recorded innumerable times because of its saturation in oriental color and rhythm. Borodin's *Second Symphony* draws its inspiration from the same period. Known to Russian critics as the "Paladin Symphony" (a title that may be familiar to more than one student), it depicts in nationalistic themes the gathering of princes, the songs of Slav troubadours, and the banquets of Russian heroes. Liszt, to whom Borodin had turned for advice, prophetically advised the Russian not to change a note of this symphony. "You Russians are indispensable to us! . . . You have a quick and vital spring within you; the future belongs to you."¹⁴

¹³ It is said that one Russian grand duke claimed that he punished his soldiers by ordering them to witness a performance of the opera. Dostoevsky, however, perceived mystical meanings in the plot and never missed a performance.

¹⁴ R. Bagar and L. Biancolli. *The Concert Companion*. New York: McGraw-Hill, 1947. p. 109.

Reinhold Gliere's lush third symphony, *Ilya Mourometz*, is based upon the "Cycle of Vladimir," named for the Prince of Kiev who accepted Christianity. One of the tales of the *bylini* (tales of "things which have been"), this descriptive symphony combines history and legend in its account of the adventures of the hero, a medieval Paul Bunyan of the Slavs, who becomes a bogatyr.¹⁵

Rimsky-Korsakov's opera, *Sadko*, is based upon the *bylini* of Novgorod. Available as an orchestral suite, it is a fanciful tale. However, *Sadko*, the hero, represents in his eventual victory the aggressiveness of the merchants of that city which had ties to the Hanseatic League.

One of the most recent and most popular treatments of this era is Prokofiev's cantata, *Alexander Nevsky*. Used with great impact in an Eisenstein movie shortly before the German invasion of Russia in 1941, it furnishes the teacher with an opportunity to illustrate the enmity between Teuton and Slav. The victory of this sainted Novgorod prince over the German knights on Lake Peipus in 1242 has long been an inspiration to Russians. The musical dramatically compares the villainy of the German invaders as compared to the resolute Russian defenders. The titles of the sections furnish an idea of the musical content: "Russia under the Mongol Yoke," "Song about Alexander Nevsky," "Crusaders in Pskov," "Field of the Dead," "Arise, Men of Russia," "Entry of Alexander into Pskov."

MUSCOVITE RUSSIA

As was true for creative artists in a number of other countries during the nineteenth century. Russian composers, despite their obvious nationalism, were often restricted by the obtuse censorship of the bureaucracy. Tchaikovsky required the direct permission of Alexander III before he could contemplate writing an opera based upon Pushkin's *The Captain's Daughter*. (Moviegoers will recognize the source of the recent film, *Pugachev*.) Tsardom always feared another *Pugachevchina* but, unfortunately, the composer never made a start on this opera.¹⁶ No composer had greater problems with the authorities in se-

¹⁵ Borodin's opera, *The Bogatyrs* (The Valiant Knights), was produced as an opera farce in 1936. This satire on mediaeval knighthood caused Molotov to walk out at the premiere performance. The opera was withdrawn and the librettist disgraced. No recording is available. Leonard. *op. cit.*, p. 129.

¹⁶ For that matter, Mussorgsky also started taking notes on Pushkin's text, but he went no further.

lecting his subjects than did Rimsky-Korsakov. In writing an opera placed in Pskov, the republican "sister-city" of Novgorod, the composer was compelled to remove all suggestions of its form of government. The meeting of the *vieche*, the ancient Russian assembly, was to be called a "meeting," with the further stipulation that it should end in a riot. "Volunteers" were replaced by "yeomanry" and the *posadnik* (the elected mayor) was called "The Governor of Pskov." Initially, Ivan the Terrible, conqueror of this city in the sixteenth century, could not be portrayed because an order issued during the reign of Nicholas I prohibited the representation of tsars in opera, though not on the stage. The composer was told, "And suppose the Tsar should suddenly sing a ditty, well, it would be unseemly."¹⁷ The intervention of the Tsar's brother permitted Ivan to appear in the opera, but no reference was made of Pskov's ancient liberties. Comparable difficulties were experienced by the composer in the writing of his opera, *Christmas Eve*, based upon a Gogol fantasy of the days of the great Catherine. The composer removed all possible references both to the Empress and St. Petersburg, but he was then refused permission to stage one scene on the grounds that everyone knew the story. A number of further complaints by several of the grand dukes so disgusted everyone involved that neither the composer nor members of the royal family put in an appearance when the opera was finally presented.¹⁸

A number of operas have been written which revolved about the remarkable figure, Ivan the Terrible.¹⁹ Rimsky-Korsakov's operas, *Boyarina Vera Sheloga* (not available in recordings), *The Tsar's Bride*, and *The Maid of Pskov* (La Pskovityanka) portray various aspects of Ivan's history and legends about him. The conquest of Pskov by Ivan is the basic political issue in these operas. The *Ivan the Terrible* suite, derived from the

last of these operas, is descriptive and makes for interesting listening.

Mussorgsky's *Boris Godunov*, the masterpiece of Russian opera, ostensibly deals with the Macbeth-like tsar whose reign introduced the Russian "Time of Troubles" at the beginning of the seventeenth century. Presenting as it does one version of the history of the period (that used by Pushkin), it manages to capture certain fundamental elements of the Russian heritage. The conflict between Poland and Russia, the dangers of insurrection posed by the first of the false Dmitris, the running battle between Roman Catholicism and Russian Orthodoxy, the untrustworthiness of the boyars, the rebellion of the peasant masses in 1604-1605; all are threads which can be traced for centuries through Russia's bloody history. The elemental force of the people pervades the work. If only one large-scale work can be used by the instructor, the beauty of the music and the dominance of the political issues, makes the use of *Boris Godunov* particularly worthwhile.

An opera that has been especially popular under tsar and commissar is Glinka's *A Life for the Tsar*. The composer, successfully endeavoring to write a Russian opera suitable for Russians created "coachmen's music," as it was sneeringly labeled by some critics, with a patriotic theme. Depicting events following the death of Boris, it relates the possibly apocryphal tale of a peasant, Ivan Susanin,²⁰ who is ordered by the Polish invaders in 1613 to lead them to the hiding place of the new tsar, Michael Romanov.²¹ Instead, he sends his son to warn the tsar and then leads the Poles astray into the forest where he is killed when his deception is discovered. The final scene presents the tsar and people before the Kremlin while the bells toll in triumph over the dead body of Susanin, a fitting conclusion to the for-

(Continued on page 179)

¹⁷ Rimsky-Korsakov. *op. cit.*, p. 108.

¹⁸ During the disturbances following the Revolution of 1905 the composer was dismissed from his position at the Conservatory for supporting the students. The police prevented the performance of his music in various parts of Russia. When the students insisted upon performing his works, accompanied by inflammatory speeches, the police "ordered the iron curtain to be lowered and thereby stopped further excitement." *Ibid.*, p. 347.

¹⁹ To cite but two examples which also touch upon Ivan IV, there is Tchaikovsky's *The Oprichnik* and Prokofiev's music for the film, *Ivan the Terrible*. In the film Ivan is portrayed sympathetically as a tsar who was constructive in unifying the state and who aided Russian nationalism by breaking the power of the boyars.

²⁰ Originally titled, *Ivan Susanin*, the name was changed by Nichols I following the final rehearsal. The tsar was pleased by the music, the subject, and the dedication of the opera to him.

²¹ At the opening performance the audience did not know whether to applaud the "Polish" singers in the presence of the tsar. Tchaikovsky, who called this opera "a colossus," witnessed a performance during the Polish Revolution of 1863. The audience, roused by patriotism, was in an uproar against the "Poles" on the stage. The composer, absorbed in following the music with a score, was oblivious to the demonstration around him until irate members of the audience demanded that he be thrown out of the theater for his silence. He rushed out before the opera was concluded. H. Weinstock. *Tchaikovsky*. New York: Alfred A. Knopf, 1946. p. 45.

More About Less Versus Less About More in World History

A. Wesley Roehm

WITHOUT doubt the one-year world history course has elicited more lamentations and wails of dissatisfaction from teachers than any other offering among the social studies, if not in the entire secondary school curriculum. Virtually all the criticisms of this course have as their common denominator the complaint that it is impossible to do a satisfactory job in so short a period of time. More specifically, the inadequacy of the course may be summarized under two points: (1) In the race against time, and in the case of textbooks against space as well, teachers and authors are frequently forced to resort to unsupported generalizations. The over-condensation of facts prevents the pupil from seeing their interrelationships, encourages memorization instead of thinking, and hence makes for indifference or repulsion in the pupil. (2) There seems to be a consensus that because of time limitations, activities which might enrich the course and improve the pupil's understanding must be largely omitted. These activities include collateral readings, visual aids, and projects which afford training in historical skills. Among the latter are map work, applying tests of accuracy and credibility to historical materials, and other exercises that require the making of judgments and the drawing of tentative conclusions on the basis of sifting and weighing evidence. If pupils had the opportunity to pursue activities such as these with some regularity, the monotony of daily recitations from a textbook would be relieved, and the chance of arousing and sustaining pupil interest would be greatly enhanced.

Now it should be noted in passing that the attacks upon the one-year world history course have been recurrent and persistent ever since its

inception. More than 30 years ago J. Montgomery Gambrill remarked that children "gag" on the course, and that "it is sometimes such a failure that it has to be dropped from the curriculum."¹ This dour view of the world history course would seem to have foredoomed it to an early limbo. Yet it continues, and appears in recent years to have gained renewed vigor. But with the passage of time there has been a commensurate difficulty in handling the "problem child" of the social studies program. The reasons are fairly easy to identify.

First, history piles up, so to speak, at a prodigious rate. New, relevant, and significant materials clamor for consideration. To ignore them in history courses would be to cheat youth of a knowledge of the most exciting part of its heritage. The rush of events in modern times seems to have followed a pattern of geometrical progression. As Norman Cousins has aptly remarked, "History stopped crawling about 80 years ago and began to catapult."²

Secondly, the necessity of making world history truly global in scope has imposed additional strains on the one-year course. It is a truism that the impact of technology has made of the world an enlarged neighborhood and thereby has altered the character of human relations. No longer may we with impunity overlook the cultures of the hitherto slighted areas and peoples of the earth; namely, those of the Middle and Far East, of Latin America, and of Africa. We have a clear obligation to give the interdependence of the world's nations and peoples the emphasis it deserves.

Thirdly, another shift in emphasis has required the inclusion of more and more non-political subject matter in the world history course. This shift has been necessary in order to round out and give unity to the human past. As the inevitable

The author, Head of the Department of History in Oak Park and River Forest High School in Illinois, read this paper at the Annual Convention of the National Council for the Social Studies held in Kansas City, Missouri, last November.

¹ J. Montgomery Gambrill. "The New World History." *Historical Outlook*. 18: 267; 1927.

² Norman Cousins. "The Whole Man." *NEA Journal*. 39: 264; April 1950.

consequence, however, textbooks and other materials of world history have undergone a further fattening, much to the discomfiture of pupils and teachers alike.

We face, then, the problem of bringing the subject matter of the world history course within manageable limits, while at the same time avoiding the superficiality which leads to a loss in interest and a lack of understanding in the pupil.

What are the alternatives? One suggestion is that we lengthen the course into a one-and-a-half or a two-year sequence.³ Unquestionably a valid case can be made for extending the time in which to teach world history. By doing so the course could be enriched immeasurably and, as a result, more genuine learning could take place than is possible within the one-year program. I admit that ten years ago I was an ardent advocate of the two-year sequence, and at one of our state council meetings I presented a paper with the high-sounding title, "One-Year World History: An Anachronism." Anachronistic or not, I have become convinced that the one-year course is today the only one that we can realistically expect to incorporate in a required social studies program. There will be exceptions, of course, and to those who have the opportunity to devote more than a year to world history, I would say, "More power to you!" In our school we offer a choice of a one-year or a one-and-a-half-year course, and we encourage all of the abler pupils whose schedules permit to take the extended course. But I am thinking primarily of a world history course that can be made attainable for every secondary school pupil, and we are yet far from this goal. Two years ago a study conducted by the Illinois Council for the Social Studies showed that of 206 schools in the state offering two semesters of world history, only 30 required it of all pupils. Before we exert our energies toward lengthening the course, it would seem wise first of all to get it accepted as a required part of the curriculum.

Even so, I see little hope of extending it beyond a year. We have to contend not only with the increasing competition of science, mathematics, and language for curricular time, but also with that of the other social studies—American problems, government, geography, sociology, and others.

³ John H. Haefner and J. R. Skretting. "Two-Year Sequences in World History." *Improving the Teaching of World History*. Twentieth Yearbook of the National Council for the Social Studies. Washington, D.C.: The Council, 1949. p. 92-102.

No doubt, each of these has a justifiable claim for inclusion in a program that presumes to give the pupil an understanding of the society in which he lives.

As I see it, therefore, the one-year course is here to stay, and we may as well accept the inevitable. What then? There are two further choices. We can limp along, much in the manner of the past, skimming the surface, aiming for inclusive coverage, trying to digest the indigestible—in sum, teaching less and less about more and more. Obviously, this is the type of procedure which has made the world history course so frustrating for teacher and pupil, and has given substance to the charge that the one-year course is impossible. As Dr. Edgar B. Wesley has aptly remarked, "The idea that world history should provide a systematic coverage of the principal events of all ages is a widespread and persistent delusion. . . . The closer they come to systematic coverage, the greater is the failure of teachers and students."⁴ The result of such an attempt has necessarily been, in the words of the Harvard Report of a few years ago, "Too many children have learned too little about too much."⁵

The remaining alternative is to curtail the materials for the course by a more careful selection of what is really significant, and then to explore these in depth sufficient enough to give them meaning and relevance for the pupil. This will not be easy. It will call for "the courage to exclude," as Dr. Charles Keller of the John Hay Fellows Program has termed it.⁶ Moreover, what to omit and what to include will always be matters upon which able teachers will disagree. This does not constitute an unhealthy situation. It can lead to bold and imaginative experimentation, the only approach that can bring us measurably nearer to a satisfactory solution of our difficulties.

It would be impossible as well as unwise to prescribe a fixed pattern for a manageable and meaningful world history course. I would like to suggest, however, some avenues of approach.

Already many teachers and textbook authors have been continuing what was necessarily a first

⁴ Edgar B. Wesley. "The Potentialities of World History in a World Society." *Improving the Teaching of World History*, *op. cit.*, p. 1.

⁵ *General Education in a Free Society: Report of the Harvard Committee*. Cambridge, Mass.: Harvard University Press, 1945. p. 147.

⁶ Charles R. Keller. "The Social Studies." A talk given at the Berkshire County Conference on the Social Studies, Williamstown, Massachusetts, May 6, 1959. Mimeographed. p. 9.

step in keeping the materials of world history within bounds. That is, they have cut back the earlier portions of the story in order to make room for the more recent accretions. But as the accumulation at the nearer end has begun to get out of hand, the possibilities of this "pruning and grafting" technique have been just about exhausted. In other words, the volume of material has nearly reached the saturation point. The logical next step, it would seem, is to re-appraise the narrative to date, and then to determine what is most relevant for the pupil in leading him to an understanding of how today's world came to be what it is.

This would require, it seems to me, a "post-holing" of the course, to borrow another term from Dr. Keller.⁷ A postholed world history means carefully selecting an event, a topic, or a movement that has had a notable impact on our present civilization and driving a posthole into it. At this point one would tarry long enough to plumb, explore, and search at some depth for relationships and links with the present. Then the fencing—the connective tissue—would be strung to the next significant topic or area and another posthole sunk. And thus the process could be continued throughout. This would enable us to teach more about less—the only way, in my opinion, in which the one-year world history course can achieve some semblance of rationality. Periodically, of course, we would need to dig new postholes and abandon some of the old ones, for some materials will lose and others will gain in relevance and significance as time goes on. The continuing process of winnowing and selecting materials would entail some bold and even ruthless deletions, and a shifting of emphases.

In restricting the boundaries of the course in this fashion, I would like to issue two precautions. (1) It is futile to expect "exhaustive mastery of a few selected topics." There is a limit to the depth to which a teacher can take ninth- or tenth-grade pupils, and there must be enough postholes to avoid the impression that man got to the present in a half dozen or so kangaroo leaps. (2) I would stress the importance of the fencing, the connective tissue, between postholes. Here is where generalizations are in order, but they must be carefully contrived. Nothing in history has occurred in isolation or in a vacuum, and the concepts of continuity and change, of cause and effect relationships, and of the evolutionary char-

acter of social institutions cannot be made plausible without giving events some ordered sequence—some linkage in the long passage of time.

There will always remain, as I have indicated, a reasonable difference of opinion as to how many postholes to dig and where to dig them. No one pattern will do for every learning situation. Any worthy scheme must be flexible and adaptable, for there is no royal road to knowledge. My own predilection would be to cut back still further, for example, such things as military events, dynastic rivalries, and feudal life. At the same time I would wish to go deeper into the intellectual and institutional heritage of mankind. For example, worth exploring in some depth might be such questions as how the Newtonian calculus, or Pascal's laws of probability, or ancient Hindu religious customs have become woven into the fabric of present-day living. These are merely suggestive, and it might be objected that they are too abstract and therefore too abstruse for pupils at that maturity level. I don't believe so. It is time for them to handle concepts, and many of them will be ready to test their critical and analytical faculties on historical problems that call for the weighing of conflicting evidence and interpretations. This is the most valuable kind of intellectual training and should serve as an antidote to what A. N. Whitehead has called the "aimless accumulation of precise knowledge."⁸ History can be not only a pleasant narrative, but an intellectual tool, and one thing pupils at this age ought to learn is that facts rarely speak for themselves.

How far one can go in developing critical thinking in world history pupils may well depend on the presence or absence of ability grouping, a subject about which there is still some controversy. But if we are to afford each youth the opportunity to reach his intellectual potential, it seems to me that ability grouping, at least in required courses, makes good sense.⁹

In resolving the dilemma of "too much and too little"¹⁰ in the one-year world history, what is to be the role of the textbook and of the teacher? With regard to textbooks, I don't foresee very much change in their character or content for some time to come. This is not to say that text-

⁷ A. N. Whitehead. *The Aims of Education*. New York: Mentor Books, 1949. p. 38.

⁸ Cf. James B. Conant. *The American High School Today*. New York: McGraw-Hill, 1959. p. 49-50.

⁹ Cf. John H. Haefner and J. R. Skretting, *op. cit.*, p. 92.

¹ *Ibid.*, p. 12.

books will be any less valuable as teaching tools, if used with discrimination and selectivity. Nor is it any reflection on the publishers. Understandably, they will not of their own accord strike out boldly in new directions. As a rule, they must follow the demands of the market rather than take the lead in creating them. Graphically the books have come a long way in the past few years, sometimes, I fear, at the cost of excessive bulkiness and the inclusion of eye-appealing but non-functioning paraphernalia. Be that as it may, to meet the diverse needs of many different schools and pupils, texts will normally continue to give broad but fairly shallow coverage. They will, nonetheless, vary in organization and relative emphasis, as they should. Whether the organization be chronological, topical, by areas, or any combination of these is not the most important question.

I believe that our basic difficulty, as I have indicated, is not so much with organization as with selectivity of materials, although I grant that they may be related. And I must add that there are some significant stirrings on the organizational front. For example, at Northwestern University, Professor Leften S. Stavrianos of the Department of History is conducting a World History Project under a Carnegie Corporation grant.¹¹ Begun as a study of the teaching of world history at the college level, it has now been extended to the secondary school field. As a result, Professor Stavrianos has proposed a plan for a *Global History of Mankind*, based on an arrangement of required "core" chapters and optional "region" chapters, and making use of the "flashback" method. Now some of us may have misgivings about certain parts of this proposal, but the point is that here is a systematic attack on the real problems of teaching the world history course. This I deem praiseworthy. Another part of the plan, recently announced, is a graduate level course for secondary school teachers. It will be concerned with "the theory, organization, and practical teaching of World History." This is additional evidence of the rising concern and interest of institutions of higher learning in the articulation of educational efforts to solve educational problems. This is all to the good.

Another experiment on the organizational front is being carried on by Professor William H.

McNeill of the history faculty of the University of Chicago. He, too, has interested himself in the basic difficulties of the world history course at both the college and the high school level. He is working on a book to be called, tentatively, *The Rise of the West*, and subtitled *A History of the Human Community*. Professor McNeill's effort is unique in that, to begin with at least, he is writing it for no one but himself. Upon its completion, if he is satisfied and others find its approach acceptable, then he might adapt it for school and college use. At any rate, his organization is more strictly chronological, with the areas and cultures closely integrated. There are no doubt other forward-looking experiments in progress; I cite only the ones I know about. Out of such bold and imaginative trials, we can reasonably hope to arrive at some new approaches and possibly some answers to the problems that plague us in world history.

Finally, of still greater importance, it seems to me, is the role of the teacher, who remains the key to any effort at improving the teaching of world history, or any other subject for that matter. As Dr. Edith West has remarked, "... In the long run, it is the teacher, and the teacher alone who can make a success of any new organization, method, or material."¹² Much has been said and might yet be said about how to develop masterful teaching. I would not presume to add to the catechism. I would emphasize but one thing; namely, that we let nothing in our "articles of faith," so to speak, "achieve immunity from questioning, from challenge, and from change."¹³ It was Thomas Fuller, I believe, who said, "He who nothing questioneth, nothing learneth." And this observation is as applicable to the teacher as to the pupil.

The tools and materials for successful teaching of world history are not lacking. We need not use all of them, nor need we let them enslave the teacher. We do need to use them selectively, to re-evaluate them periodically, and to adapt them to the particular needs of particular pupils and schools. In my opinion, our jeremiads about the impossibility of the one-year world history are not well founded. We have not nearly exhausted the possibilities of making the course rational, manageable, and more meaningful.

¹¹ Edith West, "Implications and Next Steps," *Improving the Teaching of World History*, op. cit., p. 265.

¹² Lester W. Nelson, "New Ideas in Education." A speech given at the Seventh Annual Meeting of the John Hay Fellows, Men's Faculty Club, Columbia University, February 12, 1959. Mimeographed. p. 9.

¹³ L. S. Stavrianos, "Memorandum Concerning the Teaching of World History." *The Councilor*. Chicago, Illinois: Illinois Council for the Social Studies, 19: 2; May 1958. p. 4-7.

Where Shall We Teach World History?

Eldon G. Wheeler

THE QUESTION of the proper grade placement of material in the curriculum sequence of a field of study seems to be one of the most vexing problems of education. At least, no arrangement in any field seems to last very long. Like the partition of Poland, the job is always being done over again. By national commission, by state effort, or by happenstance, we get things fixed in place and as soon as we turn our backs, they become unhinged. Today, we are puzzled about the science sequence (Where shall we teach biology?); the mathematics sequence (What should be taught in the senior year?); and, in the social studies, some of us are perplexed about the placement of world history.

Some time ago, we seemed to have come to the consensus that the placement of community civics in the ninth grade, world history in the tenth grade, American history in the eleventh grade, and a problems course in the twelfth grade made, with all the imperfections of this world allowed for, a fairly good curriculum sequence.

However, with the passage of time, some of us have become restive under this arrangement. The geographers have always been concerned about their field being omitted as a recognizable course. Some of us who teach world history have come to believe that, at least for some people, world history has been misplaced—that for the college-bound student world history should be taught in the senior year as the capstone of the social studies curriculum.

Perhaps our disenchantment with the tenth-grade placement has been impelled by the progression toward simplicity that has marked world history textbooks. So that tenth-grade students may (run?) read and understand, all the color

and complexity of the subject which made Carl Becker's *Modern History* such a fascinating book have been removed, and all that remains is an uninteresting skeleton which, although accurate, distorts the subject. For just as a man cannot be understood, except in a limited way, from his skeleton, so the rise and fall of civilizations cannot be understood from an outline in the form of simple paragraphs.

Some of us who teach history believe that students should become aware of the complexity, the subtlety, the actual incomprehensibility of man's past. The greatest mistake that one can make about the past is to believe that it is simple. Students who see man's past as a plain, uncomplicated, and straight line of progress are apt to make poor citizens for today's complicated and incomprehensible world. No man, or men, can comprehend all the past; no man, or men, can comprehend all the present.

The more one thinks about it, the more one wonders whether it makes the best sense to teach world history first and then American history; or whether the reverse would facilitate greater understanding. The world-history-first sequence seems to use the logic of giving a general view of a broad field and then taking up a segment for more detailed study. Such an arrangement resembles a pyramid in structure with a broad base supporting a more limited top. It can also be argued that by studying world history first students will have some background of what came before—some understanding of English and European backgrounds, and some knowledge of concurrent events and movements in other parts of the world.

However, another way of looking at this sequence business is in terms of the difficulty of comprehension of the subject matter. Until recently we Americans have been blessed with a relatively simple, plain, and straightforward history. True, the question of slavery was involved, and Calhoun's arguments are not easy to follow; but India, Eastern Europe, North Africa, and many other parts of the world have much more

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complex histories than we have. The theology and attraction of Hinduism, Buddhism, and Mohammedanism are hard for Americans to understand. The settlements of the Revolutionary, the Civil, or the Spanish-American War are much simpler to understand than the settlements of the Congress of Vienna or the Treaty of Versailles. Perhaps, then, it makes more sense to have the students study the limited segment first (American history); to develop some comprehension of historical study on a simplified basis; and then to move on to greater complexity (world history). This is, of course, turning the pyramid upside down.

For college-bound students there is the business of preparation for college work. Most colleges require some work in the social sciences of all students, and a thorough knowledge of world history is indispensable to an understanding of economics, sociology, political science, or, for that matter, anthropology or psychology. Man's whole story is the great matrix from which these specialized studies have been drawn.

The author has developed and taught a senior world history course in two Illinois high schools. Perhaps one way to judge the value of the senior placement is to look at the things that can be done but are not, at least usually, being done in the tenth-grade course.

First of all, a text can be used which is sufficiently sophisticated to merit the designation of a history. Some schools might find it possible to use a college-level text and to elevate the course to advance placement status. In a course covering the scope of world history, a text to give an adequate framework is indispensable.

In addition to a good text, a variety of other reading material can be used to add to the student's knowledge and understanding of the subject. For use in class, a good world literature text with copies enough for every student in the class can be helpful in giving students a first-hand look at important theories or ideas. Short sections from Plato's *Apology*, *Phaedo*, or *Crito* read aloud with questions and comment can bring students face to face with the wonderful Greeks—can make them aware of the height and nobility of thought achieved by these people. Sections from Machiavelli can be used to present, first-hand, the theory of absolutism; Adam Smith for capitalism, and so on. Sometimes students read the selection to themselves; sometimes a student is asked to read a selection aloud. Readings are kept reasonably brief, and a full discussion follows or accompanies the reading to make sure

that students unaccustomed to such materials understand what they have been reading.

Two reading lists are supplied students for "outside" reading. One is a list of suitable secondary works (interesting books that you have enjoyed reading) such as Costain's *The Magnificent Century* and Graves' *I, Claudius*. Some are plain fact; some are the kind of fiction that illuminates fact. Students are required to read three books from this list: one on ancient history; one of the medieval period; and one dealing with the modern period. Upon completion of a book, the conventional book report (not too long) is expected. Care is taken to see that no two students read the same book. Through the reading of these books, students become more familiar with books on historical subjects and acquire a more detailed insight into some portion of each of three historical periods.

The second reading list contains source works, or "great" books—books written at a certain time that have come to have a particular significance for that time and for all time. Homer, of course, is on the list, together with Sophocles, Euripides, and Aristophanes; but so is Caesar (*Commentaries*), Plutarch, Cervantes, and Marco Polo. Tolstoy makes the list with *War and Peace*; and for recent times we have Nehru's *Toward Freedom*, Djilas' *The New Class*, and, to keep up with the movies, Anne Frank's *Diary of A Young Girl*. To date, only one American has appeared on the list—Admiral Mahan for his *Influence of Seapower*. In reality, this list represents a sampling of more or less significant literature from which something can be found for everyone. A student who can't read Locke can read Cervantes.

After the student has read a book selected from this list, he is asked to write a "research paper," following this outline:

1. Background of the work
 - a. Background of the times
 - b. Background of the author
2. The work (summary of the book)
 - a. The central idea, or theme
 - b. The facts, ideas, or events the author used to bring out this idea or theme
3. Consequence of the work
 - a. Influence of the work
 - b. Your opinion of the book
4. References

As can be seen from the outline, the student cannot get all his material from the book and must do some outside digging. The desirable course is to have each student present the results of his "research" to the class. If classes are large,

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Western TV Programs and Elementary School Social Studies

J. D. McAulay

A TOTAL of 973 third-, fourth-, fifth-, and sixth-grade children answered the questionnaire that furnished the raw data for this report. These children came from two different communities: 470 from Community A, a professional residential area; 503 from Community B, which depended, economically, upon a steel mill. Since the two communities had different socio-economic backgrounds, it was assumed that the children of Community A might secure somewhat different understandings from TV Westerns than the children from Community B. As to grade distribution, 227 children were in the third and fourth grades, 746 in the fifth and sixth grades.

One purpose of the questionnaire was to determine what TV Westerns children preferred, and why. Another purpose was to discover to what extent, if any, the TV programs contributed to the children's knowledge and understanding of the Western movement. The questionnaire contained seven questions:

1. Do you have a TV set at home?
2. What is your favorite Western TV program?
3. Give a reason why this is your favorite Western TV program.
4. How many Western TV programs do you think you watch in one week?
5. Who is your favorite Western TV actor?
6. Name some things you have learned from Western TV programs about the pioneers who moved to the Western territories.
7. Why would you like to have been a pioneer going to the West?

Ninety children in the classrooms selected for this study reported that they did not have TV sets in their homes.

In this report, the author summarizes the conclusions he elaborated at greater length in a recently completed monograph. Dr. McAulay is an associate professor in the Department of Elementary Education at the Pennsylvania State University in University Park.

The children's preferences generally followed the adult pattern.¹ *The Rifleman*, first choice with the children, stood fourth in the Nielson TV rating. *Wagon Train* was second choice with the children, second also in the Nielson rating. *Maverick*, the children's third choice, was rated fifth by Nielson. *Have Gun Will Travel*, fourth in popularity with the children, stood third with the adults. *Gunsmoke*, fifth choice of the children, secured the top place in the Nielson rating.

The popularity of TV personalities paralleled the popularity of the programs. Chuck Connors of *The Rifleman* received the largest number of votes from all four grades, with James Garner of *Maverick* a close second. This would indicate that there is a close correlation between a highly popular personality and the popularity of the program on which that personality appears. (It is interesting to note that those children in the third, fourth, fifth, or sixth grades whose preferences for both programs and personalities fell outside the group concentrations had I.Q. scores of 118 or higher.)

There seemed to be no significant difference in program preference between third- and fourth-grade children as compared to fifth- and sixth-grade children, except in the echelons of popularity, nor between children of Community A as compared to children of Community B. Seemingly third- and fourth-grade children have difficulty distinguishing the principal actor (or performer) on a Western TV program from the program itself, since 20 percent of the children confused the name of a performer with that of a program, indicating the total action of the program made more impression than the individual parts.

Fifth- and sixth-grade children from Community A (the professional community) viewed nine programs per week as a mean average, compared to a mean average of 14 in Community B (the industrial community). Third and fourth graders viewed four Western TV programs as a

¹ *Time Magazine*, March 30, 1959, p. 52.

mean average per week. There was no appreciable difference between third- and fourth-grade children of one community as compared to another in the number of Western TV programs viewed. These figures are considerably less than those indicated by some authorities.²

Answering the query as to why a particular Western TV program was popular, fifth and sixth graders indicated such reasons as: I like the way the hero handles his gun (80 votes); the program is humorous and comical (67 votes); the program has thrills and excitement (56 votes); the program is entertaining and has plenty of action (53 votes); I like the way he shoots his gun (33 votes); it is full of action (27 votes).

Fifth- and sixth-grade children preferred a particular TV Western program mainly because of its entertainment value, but third- and fourth-grade children preferred a particular Western TV program mainly because of a specific action. However, the reasons given by third and fourth graders for preferring a particular program, although fewer in number, were not too different from those given by fifth and sixth graders. Children in Community B were more specific in their reasons for preference of a particular program than were the children of Community A.

Asked to name some of the things they had learned from Westerns, fifth and sixth graders listed such understandings as: the Western pioneer had Indian trouble (167 children); the pioneers had many hardships (165 children); pioneers had to join together to protect themselves (164 children); epidemics often wiped out a wagon train or settlement (162 children). Third and fourth graders listed such understandings as: not the same kind of houses, clothes, food, and guns as we have today (72 children); never point a gun because guns are dangerous (63 children); many Westerners had to know how to drive cattle and round up horses (43 children).

Children in the fifth and sixth grades seemed to have secured from Western TV programs a depth of understanding of the day-to-day life of the pioneers, their food, means of transportation, clothing, amusements, difficulties, dangers, and hardships. There seemed to be no significant difference between boys and girls, between children of Community A and Community B (in the fifth and sixth grades) as to what was learned of the Western movement.

The number of understandings of the Western

movement secured by third- and fourth-grade children from Western TV programs were not so many or so complex as those secured by fifth- and sixth-grade children—nor were they so accurate (16 children, or 3.5 percent, believed pioneers liked to shoot people) but they were more concrete and realistic.

The mean number of understandings of the Western movement secured by fifth- and sixth-grade children from Western TV programs was 5. The mean number of understandings secured by third and fourth graders was 2.

Fifth- and sixth-grade children, when asked why they would like to have been pioneers, indicated the following reasons: would have been allowed to have a horse (208 children); always something exciting happening (170 children); allowed to shoot a gun (168 children); could fight off Indians (167 children). Seventy-one third- and fourth-grade children indicated they would like to have been pioneers because they could have driven horses, 35 because they could have fought Indians, 28 because they could have used a gun.

However, 111 fifth and sixth graders would not like to have been pioneers because there were no conveniences, 63 because the pioneers had to work too hard, another 63 because they had no law, 57 because it was too easy to be killed. Forty-three third- and fourth-grade children decided they would not like to have been pioneers because it took too long to get any place; 20 because life was hard; 18 because Indians were always attacking.

Children seemed to have secured a sympathy for and an empathy with the pioneers through viewing Western TV programs. Although the main reasons for such sympathy and empathy may be personal (the desire to own a horse), many children seemed to have secured an understanding of the difficult but adventurous life of the Western pioneer. Third- and fourth-grade children gave reasons for wanting to be a pioneer concerned with personal action. Fifty percent of the girls of Community A, by indicating they would not like to have been pioneers, realized the difference in ease and convenience between modern life and that of the Western pioneer.

Did the lessons the children learned from watching Westerns on TV have any relationship to what they learned about the Western movement in their classrooms?

One way to answer the question is to measure what the pupils learned from TV against a list of specific questions such as those listed below. It is reasonable to assume that these questions point to the minimum knowledge and under-

² Paul Witty and Henry Bricker. "Your Child and Radio, TV, Comics, and Movies." Chicago, Ill.: Science Research Associates, 1952.

standing a fifth-grade pupil should acquire from an organized unit on the Western movement.

1. How did the United States get the lands west of the Mississippi River?
2. Who settled in various parts? Where did they come from?
- *3. How did the people from the East travel to the Western lands?
4. Why did the United States want more land?
- *5. How did the people make a living in the early West?
- *6. Why did the early people of our land want to move to the West?
7. Who sent Lewis and Clark to explore the Oregon country? Why were they sent?
8. Why did the new settlers follow the path blazed by Lewis and Clark?
9. Why did the discovery of Gold in California increase the population of the West? What are the ways in which we can still see this influence?
10. Who first settled the West coast? Where did they come from?
11. What routes did the Forty-niners use? Why?
- *12. How did the miners of that time live? What did the term "The Golden West" mean?

After examining the answers the children gave to the questionnaire, it was evident that they (particularly the fifth and sixth graders) had learned enough from their TV experiences to answer those questions, in part at least, checked with an asterisk. It is important to note, however, that the questions which the children did *not* answer accurately were those requiring a larger knowledge of history or geography than they evidently possessed.

Since children spend a substantial amount of time watching Westerns, and since out of this experience they do acquire a certain amount of knowledge and understanding of the Western movement, teachers organizing and working in the classroom with units on the Western movement would do well to build upon the children's experiences, developing understandings in geography and history which the TV programs, with their emphasis upon plot and action and entertainment, do not attempt to develop.

WHERE SHALL WE TEACH WORLD HISTORY?

(Continued from page 168)

only selected papers can be used in this manner.

Class methods are the usual mixture with more emphasis on the formal lecture than is customary in most high school teaching. Formal lectures are given on selected personalities, religions, and events.

Instead of the usual educational films, the teacher has selected certain documentaries that he has come to regard as minor classics, among them *The Titan* (an unforgettable telling of the life and work of Michelangelo) and *Desert Victory* (Montgomery and El Alamein).

Recordings of music are used to enliven cultural history. Well known works are selected, including the first movement of Beethoven's "Fifth Symphony"; Sibelius' "Finlandia"; and, for opera, "La donna e mobile" (high school boys can understand that "Woman is fickle, false altogether") from Verdi's "Rigoletto."

Film strips are used to study art works. Reproductions can be thrown on the screen and significant features pointed out. Much can be learned about art and about Spain from El Greco's "A View of Toledo."

Evaluation for this course has not progressed beyond what is normal for high school social studies. A good standardized test is always used

at the conclusion as a check-up on the teacher.

The experiences presented make up what is, for the author, an interesting course to teach to students mature enough to appreciate the beautiful complexity of human existence. Through literature, art, architecture, and music, students are presented with examples of the heights to which man has risen as well as the depths to which he has fallen.

Perhaps world history in the tenth grade will always be best for some students, but cannot some students better profit from a full-blown history course in the senior year? With many students, especially those taking mathematics, science, and languages, it is easier to fit world history into their schedules at the senior year than at the sophomore year. If the question arises as to what social studies course should replace world history in the tenth year, the answer, in practical terms, may be none. For, with the present emphasis on mathematics, science, and languages, three years of social studies may be the most that many students can schedule. For students who have room in their schedules and who have not had high school geography, a good course in United States and world geography can be of value to the study of United States and world history.

Notes and News

Merrill F. Hartshorn

National Training Laboratory

The Adult Education Service of the NEA is sponsoring the Second Annual Summer Laboratory for Educational Leaders at Gould Academy, Bethel, Maine, July 17 through August 5, 1960.

The laboratory method of training—unique, but tested—provides opportunities for exploring and practicing basic skills in human relations.

Although designed specifically for training for improved relations in the school system, this laboratory is for the *whole* of education. Its aim is to develop increased sensitivity to the crucial human relations problems in the classroom, the school system, the professional association, guidance counseling, and between the school and community; and then, with the problem areas identified, its aim is to develop greater understanding and skills relevant to these problems. Problem areas such as teacher-student, teacher-administrator, teacher-teacher, teacher-parent, and school-community relationships will be explored.

Highlighted will be the practice of skills of analysis and leadership, the function of the group in relation to other groups, community and organizational relationships, and application of Laboratory learnings to back-home school situations.

Participants will spend a portion of each day in groups of approximately 15 each, organized so they will be able to use their own experience as an example of group development and individual behavior, and to carry on self-directed experiments to evaluate their growth and the social change which may result.

The total laboratory fee, including room and board is \$375 (tuition \$225, room and board, \$150). A deposit of \$100 must be submitted within ten days after notification from NTL's Washington office of acceptance of application. The balance of the fee is payable upon arrival at Gould Academy. College credit (three units, graduate or undergraduate) will be granted by the University of Maine for a small registration fee.

Write National Training Laboratory, National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D.C. for further informa-

tion and an application blank for admittance to the Laboratory.

Colorado

The 13th Annual Conference of the Colorado Council for the Social Studies, held March 5 in Denver, focused on Asia and teaching about Asia in our schools. Features of the conference were major addresses by authorities in the fields of history, culture, and economics, and an extensive display of materials useful in teaching about Asia. In addition to a luncheon session there were special section meetings on the implementation of Asian study programs at all grade levels. R.P.

Northern California

Asia in the Curriculum was the topic of the evening dinner meeting held in San Francisco by the Social Studies Council of Northern California on November 18. The featured speaker was Marshall Windmiller of the Department of International Relations of San Francisco State College. Dr. Windmiller, just returned from India, spoke on "Inside Asia." In the course of his talk he emphasized the great need for Americans, especially teachers, to be correctly informed about developments in Asia.

The Spring meeting of the SSCNC will be held in the East Bay area and is tentatively planned to be devoted to an analysis of the explosive situation in Africa and its implications for social studies instruction. R.E.G.

Metropolitan Detroit

The 21st Annual Mid-Winter Institute, sponsored by the Department of Social Studies of the Detroit Board of Education and the Metropolitan Detroit Social Studies Club was held February 20. Theme of the Institute was "The '60's—A New Decade for Labor and Management." The conference was an outgrowth of the labor-management workshop sponsored last summer by the Department of Social Studies. A film hour featuring issues confronting labor and management, was followed by a general session in which an overview of the work of the workshop was presented.

History Textbooks In Step with Today—Alert to Tomorrow

—The 1960 Edition—
of the leading american history
text for 7th and 8th grades

THIS IS AMERICA'S STORY

Wilder Ludlum Brown

- accurate, vivid presentation of American history, including the trends and currents of today
- chronological and topical organization to broaden perspective of past-present relationships
- up-dating of charts, maps, text, and all statistical information



BOSTON 7
Regional Sales Offices
New York 16
Atlanta 5
Geneva, Ill.
Dallas 1
Palo Alto

—The 1960 Edition—
of the most widely used history
text in the senior high school

THE MAKING OF MODERN AMERICA

Canfield Wilder

- clarity and vigor in coverage of important events and ideals that have shaped modern America
- expanded final chapters to include admission of Alaska and Hawaii to statehood, and other major current developments
- statistical information for 1950-1960 incorporated throughout the book

Section meetings were then held on the problems confronting labor and management: the consumer's stake in labor-management relations, collective bargaining practices, the role of government in labor-management relations, and the impact of the international economy on the United States economy.

A luncheon session concluded the institute and featured two speakers—one giving a viewpoint of management and the other a viewpoint of labor on the topic "The '60's—A New Decade for Labor and Management."

E.B.

Pennsylvania

Roy A. Price of Maxwell Graduate School of Citizenship and Public Affairs, Syracuse University, will be the featured speaker at the Spring Meeting of the Pennsylvania Council for the Social Studies to be held at the Roosevelt Hotel, Pittsburgh, April 8 and 9.

J.-

Oklahoma

The Oklahoma Council for the Social Studies is being reorganized to meet the problems facing the social studies in the state of Oklahoma.

In 1958 Frances Trawick of Bartlesville ap-

pointed an Executive Committee chaired by Carl Oliver of Tulsa to consider ways and means of revitalizing the state council. A number of the members of this committee attended the history conferences of secondary teachers at the University of Oklahoma and Oklahoma State University where this problem was further discussed.

At the meeting of the Oklahoma Education Association in late October, a panel meeting of the Executive Committee and the leaders who had attended the history conferences took place. Homer Knight of Oklahoma State University chaired the meeting. The other participants were John Morris, Oklahoma University; Floyd Focht, Ponca City; John Hunziker, Southeastern State College; and Carl Oliver, Tulsa Public Schools. In their presentation they discussed the problems facing the social studies and proposed a plan of action to meet these problems.

Widespread interest was shown by those attending the meeting. As a result, a Steering Committee for the Oklahoma Council for the Social Studies was set up. The work of this Committee will be to coordinate all activities relative to making the state council functional. Sub-committees

(Concluded on page 178)

Pamphlets and Government Publications

Louis M. Vanaria

Does this department of the journal adequately serve your interests and needs? Suggestions and inquiries will be welcomed as guides for emphases in these columns. Keep us informed of new resources, preferably those that have been tried and tested in the classroom. Allow us to serve as a sounding board for your experiences in the use of pamphlets and government publications.

Social Problems

The ways in which individual attitudes toward minority groups are influenced by prevailing social practices to which we unconsciously conform are described in Earl Raab and Seymour M. Lipset, *Prejudice and Society* (Anti-Defamation League, 515 Madison Ave., New York 22, N.Y. 48 p. 35 cents). This "Freedom Pamphlet" outlines how these attitudes are shaped and how they can be changed through various channels of social action.

The National Association of Intergroup Relations Officials has initiated a new periodical, *The Journal of Intergroup Relations*. The pamphlet, *Deflating the Professional Bigot* (The American Jewish Committee Institute of Human Relations, 165 East 56 Street, New York 22, N.Y. 12 p. 15 cents) appeared originally in the Winter 1959-60 issue of the new journal. The author, Dr. S. A. Fineberg, concludes that the preferred methodology is the "Quarantine Treatment." There is always the temptation, difficult for laymen to resist, to enter into public controversy with rabble rousers who profit by the public recognition and free advertising thus obtained.

An outraged George Meany shouted at A. Philip Randolph, "Who the hell appointed you the guardian of all the Negroes in America?" A discussion of the debate on segregated locals at the last AFL-CIO convention, problems of ending discrimination within unions, views of the NAACP on the issue, and the like, appear in the reprint, "Is Labor Color Blind?" by Harry Fleischman (American Jewish Committee, same address as above, 5 cents). The conclusion—"The pull of labor's own ideals, outweighing some of

its inertia and past discriminatory traditions, combined with the push of Negro prodding may make an effective team to bring the day of equality ever closer."

A primer which spells out the American's rights to equal opportunity in employment, regardless of race, religion, or national origin, is available in *Your Rights . . . Under Fair Employment Practice Laws* (American Jewish Committee, same address as above, 32 p. 20 cents). Important changes in the roster of states having Fair Employment laws and revision of the laws in several states are reflected in this booklet. Write for a free sample copy.

A resource unit on "Human Rights" is available free from the Anti-Defamation League of B'nai B'rith, 515 Madison Avenue, New York 22, N.Y.

Public Affairs Pamphlets (22 East 38 Street, New York 16, N.Y.) offers a sample set of booklets on social problems at the special rate of 24 booklets for \$3.95.

Far East

"It is still true that more than 90 percent of our high school graduates know nothing of how the bulk of the world's population in Asia live nor how they think." The Asia Society, 112 East 64 Street, New York 21, N.Y. is working hard at this educational problem and invites your support and interest. Write for descriptive literature. Mr. Ward Morehouse, Educational Director, invites two kinds of responses from educators: "(1) statements of *specific* high priority needs with whatever suggestions you may have as to the means by which they may be satisfied; (2) samples of instructional devices, units, charts, outlines, illustrative anecdotes, comparative lists, filmstrips, slides, tapes, displays, and the like that you or your fellow teachers and students have developed and that seem particularly effective in conveying a significant concept."

There is much illustrative material in the monthly periodical, *Korean Survey*. A *Teacher's Packet on Korea*, as well as French and Spanish

editions of the *Korean Survey* are available free on request from the Korean Research and Information Office, 1828 Jefferson Place, N.W., Washington 6, D.C.

Materials on the Far East from the Department of State include *The Subcontinent of South Asia* (Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C. 72 p. 40 cents). A brief discussion of the subcontinent as a whole is followed by individual background studies of Afghanistan, Ceylon, India, Nepal, and Pakistan.

The Situation in Laos (Office of Public Services, Department of State, Washington 25, D.C. 23 p. free) reviews the historical background and describes the present efforts of the Royal Government of Laos to preserve its independence against an opposition that is largely Communist-inspired. A summary of United States economic and military aid to Laos concludes this booklet.

Southeast Asia: Area of Challenge, Change, and Progress (Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C. 15 p. 15 cents) sketches the importance of this area, reviews the geographic and economic setting, and concludes with short essays on Burma, Cambodia, Indonesia, Laos, Malaya, the Philippines, Thailand, and Viet-Nam.

The United Nations

United Nations Review, published monthly by the United Nations (\$6 per year), offers background in depth of a wide range of activities. *Everyman's United Nations* (Sixth edition, 1959, \$3.50) is a standard handbook.

Recommended by the United States Committee for the United Nations as attractive educational gifts are *Favorite Recipes from the United Nations* (enlarged third edition, \$1.50) and *UN Views* (five 11 x 14 inch full color, with explanatory text on reverse, \$2.00 per set). Order from the Committee, 816 21st Street, N.W., Washington 6, D.C.

South Africa

The Information Service of South Africa, 655 Madison Avenue, New York 21, N.Y. makes available various publications free on request. These include *South Africa: Industrial Giant of a Continent* (booklet on mining, farming, manufacturing); *Land in the Sun* and *South African Quiz* (two booklets that measure 4 by 5 inches, crammed with data on the land and its people, illustrated); *South Africa—After 50 Years* (the text of an article in *The Christian Science Moni-*

tor of August 20, 1959, "Approaching 1960 Golden Jubilee, Africa's most industrial nation grapples with population surge and evolving racial relations."); *Changing Continent: South Africa's Role in Africa* (a booklet based on an address to the United Nations by Eric H. Louw, Minister of External Affairs and Leader of the South African Delegation to the United Nations). *South African Scope*, a periodical, includes the intriguing tid-bit (in the December 1959 issue), "A do-it-yourself fan, Mr. Billy O'Keefe of Kimberly, recently decided to lay a cement drive in his garden and found a three-and-one-half carat diamond." Now that's the kind of rock I would like to find in my Cortland garden!

Help-Your-Self Booklets

"Help-Your-Self Booklets" currently available from Employee Relations, Inc., 32 North Bayles Avenue, Port Washington, New York, cover a broad range of topics including economic education, national affairs, political understanding, self-improvement, safety, inspiration, personal problems, and recreation. Recent arrivals are *What the New Congress Means to You*, *Ways to Save Money on Your Income Tax* (NCSS dues are deductible), *Tell Your Representative What you Want* (relief from income taxes?), *Caution! Booby Traps at Work* (the fine print in "Instructions for Filing Your 1959 Income Tax"). All booklets in these series are 16 pages, 5 by 7 inches. Illustrated in two-colors, these booklets cost 25 cents per single copy.

Miscellaneous

Two recent "Vital Issues" leaflets are *World Court—What's Its History? How Effective Is It?* and *The Anti-Third Term Amendment: Repeal It or Leave It As Is?* (Center For Information On America, Washington, Connecticut. 35 cents each.) The former discusses the history arbitration, the International Court of Justice, and the Connally Amendment Reservation. The latter is of special interest in a presidential election year. In considering the recurring question of whether or not a President should be eligible to serve for a third term, the leaflet provides a better understanding of the office of the Presidency itself.

"Missouri Information Pamphlets" are published for the Missouri Council for the Social Studies by the Department of Political Science of Park College, Parkville, Missouri. One example is *Paulina Ann Batterson, Joseph W. Folk, Missouri Progressive*, 45 cents.

Sight and Sound in Social Studies

William H. Hartley

Motion Pictures

American Christian Palestine Committee, 65 East 55 St., New York 22.

Israel—Land Reborn. 29 minutes; color, free loan. Vividly portrays, against a background of scenic beauty, this small country's agrarian and industrial development into a modern state. Good sequence on modern factories vital to the absorption of hundreds of thousands of new immigrants, and then on the Holy Places sacred to all religions. Gives an insight into the Israeli philosophy on equality of religious and cultural opportunities including 165,000 Arabs.

AV-ED 7934 Santa Monica Blvd., Hollywood 46, California.

The Importance of Rivers. 11 minutes; color; sale, \$100. How rivers have sustained and influenced life on our planet. It shows how they shape the surface of the earth, drain the land, serve as boundaries, supply food and power, furnish water, and have made the difference between nomadic and modern civilization.

Customs of the Eskimo. 11 minutes; color; sale, \$100. A glimpse into the everyday life of the Eskimo. We see them collecting great blocks of ice from lakes to be used during the winter to supply the family needs for fresh water. Village, home, and life on the hunt are shown.

Association Films, Inc., Broad at Elm, Ridgefield, New Jersey.

Summer of Decision. 29 minutes; free loan. Tells the story of a college student who finds his answer to the career-decision problem during a summer job with a social-work agency. Sponsored by Council on Social Work Education.

Contemporary Films, Inc., 267 West 25th St., New York 1.

We Very Much Regret. 14 minutes; rental: \$4. A moving portrayal of everyday life in a refugee camp in Europe as seen through the life of one refugee family forced to exist for years amid the hopelessness and frustration of camp life.

Women on the March. Part I—30 minutes; Part II—30 minutes; rental: Each part, \$7. Records the struggle of women for the franchise and other rights from the beginning of the suffragette movement in England to the status of women today. Rare motion picture footage, dating back to the Victorian era of the bustle and the plumed hat, makes *Women on the March* an unparalleled film document, as dramatic as it is factual.

Coronet Films, Coronet Building, Chicago 1.

Treasures of the Forest. 13½ minutes; sale: black-and-white, \$75. Presents the processing of timber, from scientific forest management and industrial harvesting to the

finished newsprint and other paper and wood products. The film also demonstrates the increasing machine-to-man ratio and the increasingly efficient utilization of wood in Canada's growing lumber industry.

World History: An Overview. 16 minutes; sale: black-and-white, \$90; color, \$165. Presents man's political and economic needs, his need to communicate, and his spiritual and artistic needs as determinants of the events of history from prehistoric to modern times.

Life in Ancient Rome: The Family. 11 minutes; sale: black-and-white, \$60; color, \$110. We follow the activities of Marcus and his family during a typical day in ancient Rome. The film shows the education of Marcus and his sister; a visit to his father's shop and the Roman baths; authentic Roman dwellings, costumes, and artifacts.

Citizenship and You. 13½ minutes; sale: black-and-white, \$75; color, \$137.50. A student, while completing an assignment for a civics class, finds that he has many opportunities to practice good citizenship in his home, school, and community.

Communication: Story of Its Development. 11 minutes; sale: black-and-white, \$65; color, \$110. Presents milestones in the history of the transmission of spoken and written language. Live action scenes and views of many original inventions such as electric telegraph, and the first wireless radio broadcast.

The Rhine: Background for Social Studies. 11 minutes; sale: black-and-white, \$65; color, \$110. This film presents an over-all view of the significant influence of the Rhine river throughout Europe's history. Traces its importance from its role as a frontier of the Roman Empire to its place as a highway of modern commerce today.

Encyclopaedia Britannica Films, Inc., 7150 Wilmette Ave., Wilmette, Illinois.

Australia. 22 minutes; black-and-white or color. Rental: apply. This film presents the many geographic, social, economic, and cultural concepts important to a balanced appreciation of Australia. From the cities and towns along the fringes of the continent to the rangeland of the outback, the film offers fascinating views of Australian life.

Mr. Chairman. 13 minutes; color or black-and-white; rental: apply. In a series of dramatic episodes, presented entirely in animation, *Mr. Chairman* shows how any organized group can talk things over and reach decisions efficiently and fairly. Through a good-humored and interest-catching approach this film shows how parliamentary rules work, demonstrates the rights and powers of the chairman, and defines and explains major motions and their priority in the conduct of business.

McGraw-Hill Book Company, Inc., 330 West 42nd St., New York 36.

The Changing Forest. 19 minutes; color; sale, \$210. Shows how nature maintains a balance in the plant and animal world of the forest. Valuable in a study on conservation.

The Story of the St. Lawrence Seaway. 13 minutes; color; sale, \$150. A film record of the development of one of the world's great waterways. Animated drawings recall the past. Maps show the extent of the seaway. Documentary footage illustrates highlights in the gigantic task of building the seaway. Shows in detail the operation of the system of locks as ships move along the 2300 miles of river, canals, lakes, and inland ports.

Air Power. A series of films showing man's conquest of the air. Each film is approximately 30 minutes long. They may be rented from a number of educational film libraries. Some titles are "Fools, Daredevils and Geniuses" (the 1920's), "The 1930's," "Victory in Europe," "Defeat of Japan," "Pacific Pattern," "Pearl Harbor," "Schweinfurt," "Luftwaffe," "Kamikaze."

Northern Films, 1947 14th Ave., North Seattle 2.

Letter from Alaska. 20 minutes; color; sale, \$175. Up-to-date report on the entire forty-ninth state. Shows people, cities, industries, climate, geography, the Alaskan Highway, and a review of the history of the country.

Glaciers. 14 minutes; color; sale, \$120. Tells in detail how glaciers are formed, and how they affect the lives of men. Includes views of glaciers in Mt. Ranier, Alaska, and Antarctica.

Text-Film Department, McGraw-Hill Book Company, Inc., 330 West 42nd St., New York.

Animals of Prehistoric America. 15 minutes; color; sale, \$170. Designed to give an understanding of the gradual development of animal and plant life over the past billion years and the interpretation of this development from fossil remains.

The Explorations of Prince Henry. 13 minutes; color; sale, \$150. Presents a broad overview of the life of Prince Henry of Portugal and the works of the Academy of Navigation which he established.

Fort Ticonderoga. 15 minutes; color; sale, \$175. Using a combination of animated maps, dramatic re-enactment, and present-day scenes, the film explains the importance of events that took place around the Lake Champlain area in the eighteenth century.

Filmstrips

Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois.

Learning About People. Set of 12 filmstrips in color. Sale, \$19.90 per set; or \$1.66 each. These are the new "Shortstrips," each containing 14 frames, especially designed for the primary grades. They are designed mainly for individual pupil viewing with a hand or desk viewer, but they may also be projected for class viewing. Titles in this series are "The Better to See You," "The Better to Hear You," "The Feel of Things," "The Taste of Things," "The Smell of Things," "Homes Are to Live In," "Clothing Is to Wear," "Food Is to Eat," "How Do You Feel?" "Who's Afraid," "You Have An Idea," "How Can You Say It?"

Shelter. Set of 6 filmstrips in color; sale, \$36 per set; or \$6 each. Titles are "Houses of Long Ago," "Why We Need Houses," "Kinds of Houses," "Tools and Materials for Building Houses," "Parts of a House," "Men Who Build Our Houses," Suitable for primary and intermediate grades.

Transportation. Set of 6 filmstrips in color; sale, \$36

per set; or \$6 each. "Transportation in the Past," "Highway Transportation," "Rail Transportation," "Water Transportation," "Air Transportation," "Travel in Space."

The City Council. Set of 6 filmstrips in color. Sale, \$36 per set; or \$6 each. "Here Is the City," "Living in the City," "Working in the City," "Business in the City," "Problems of the City," "Keeping the City Alive."

The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11.

The British Isles. Set of 4 filmstrips in color. Sale, \$25.95 per set. Titles are "The Land and Farming," "Industrial Country," "Great Britain—Past and Present," "London."

The St. Lawrence Seaway. Set of 3 filmstrips in color. Sale, \$14.95. "Historical Background of Seaway," "Seaway Travel," "The Seaway Power Project."

Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14.

Life of Lincoln. Sale, \$2.50. Lifelike scenes of the highlights in Lincoln's career photographed in color from the famous Lincoln dioramas at the Chicago Historical Society.

Confirming the Republic. Set of 6 filmstrips in color. Sale, \$32.40 per set; or \$6 each. "The Beginning of Political Parties" (1780-1801), "New Frontiers, New Democracy, New Industry" (1801-1828), "Expansion and Disunity" (1828-1854), "One Nation or Two" (1854-1865), "Reconstruction and Economic Development" (1865-1876), "Road to World Power and Responsibility" (1876-1900).

United World Films, Inc., 1445 Park Ave., New York 29.

Ancient History. Set of 4 filmstrips in color. Sale, \$17. "Pompeii," "People of Ancient Greece," "People of Ancient Egypt," "People of Roman Times."

Medieval History. Set of 5 filmstrips in color. Sale, \$20. "St. Louis and His Times," "Charlemagne," "Joan of Arc," "The Hundred Years War," "Life in Middle Ages."

Development of the Ship. Set of 3 filmstrips. Sale, \$9. "Ancient and Medieval," "Part 2—1485-1805," "Nineteenth and Twentieth Centuries."

The Spanish Conquest. Set of 4 filmstrips. Sale, \$12. "Off to America," "The Mutiny of the Santa Maria," "In the Kingdom of the Incas," "The Discovery of the Amazon."

Visual Aids Studio, 1909 Avenue Q, Huntsville, Texas.

Time Out for Study. Set of 4 filmstrips. Sale, \$12.50. "Principles of Organized Study," "The Study Schedule," "The Notebook," "How to Study for an Exam."

Records

The American Revolution Through Its Songs and Ballads is an interesting collaboration between Bill Bonyun, a folksinger, and John Anthony Scott, a teacher of American history at the Fieldston School in New York City. Through well-integrated narration and clearly well-sung songs, this pair have come up with a valuable addition to available social studies teaching material. The aim of the authors was to show that the human aspects of the past can be underlined

and brought to life by the use of folksong in the classroom. They have succeeded admirably. A pamphlet goes along with the record to explain the background of the songs and to furnish the pupils with a full text of the record including songs and narration. Copies of the album (33 $\frac{1}{2}$ rpm) may be obtained from the Stanley Bowman Company, Valhalla, New York, for \$5.95.

Of All Things

A catalog of educational recordings, filmstrips, and equipment for more effective learning will be sent free from Educational Services, 1730 Eye St., N.W., Washington 6, D.C.

A booklet entitled *Improving Instruction—Budgeting Your Audio-Visual Program* is available free from the Audio-Visual Center, Indiana University, Bloomington, Indiana. Audio-Visual programs in 28 selected school systems throughout the United States are described.

How would you like to have good, usable tape recordings of interviews with famous Americans; dramatization of historical events; American folk music; and many others. They can be put on your tape for 75 cents for each 15 minutes of recording. Write to Tape Recording Unit (Audio-Visual Aids Service, Division of University Extension, University of Illinois, Champaign, Illinois) for a complete catalog of "Tapes for Teaching."

Now available from the Moody Institute of Science (11428 Santa Monica Blvd., Los Angeles 25) is an excellent set of teaching pictures called "The Glory of Egypt." In the set are 16 photographs printed on heavy, 11 by 14 inch, non-glare stock. Interest is centered on the people of Ancient Egypt. At the bottom of each print is a brief, descriptive caption. Price varies with quantity. Quotations supplied on request.

Write to the Denoyer-Geppert Company (5235 Ravenswood Ave., Chicago 40) for a copy of their brochure entitled *Toward Better Understanding and Use of Maps—Globes—Charts*. Here are 26 pages of help on such topics as "How to Use Outline Maps," "Using Maps to Teach History," "Suggestions for Use of the Project-Problem Globe," and many other useful skills.

Several issues back we listed a *Catalog of Free Teaching Aids* from Gordon Salisbury, Riverside, California. By error we gave the price as \$1. It should be \$1.50. We regret the error.

The H. W. Wilson Company (950 University Ave., New York 52) announces that its *Educational Film Guide, 1954-1958 Revised Cumulation*, plus annual supplements through the fall of 1962, is now available for \$20. This guide lists films for school use, cross-indexes them, tells what is in them, how much they cost, and where to obtain them. It is a must for any school which uses film in each educational program.

NOTES AND NEWS

(Continued from page 173)

were formed to deal with articulation, certification and teacher training, curriculum, and teaching aids.

C.O.

Bombay, India

The Greater Bombay Social Studies Teachers Association, organized about a year ago, has carried on a number of activities during the year. It presented demonstration lessons by teachers of one of the high schools to show how lessons in social studies as one integrated subject might be presented. The demonstration lessons were observed by about one hundred social studies teachers in Bombay.

The Association also planned and carried out the observance of a Social Studies Day.

During the current year the Association is preparing major teaching aids to illustrate various topics within the area of the social studies. It is also planning the publication of a news bulletin.

The demonstration lessons are being continued during the current year.

The President of the Greater Bombay Social Studies Teachers Association is Dr. M. P. Vaidya, of the V. C. Gurukul High School, Bombay 39, India.

M.P.V.

All social studies teachers and social studies organizations are invited to send in materials for these columns. Send in notes on the activities of your school or organization and other items of general interest to social studies teachers. Mail your contributions as early as possible to Merrill F. Hartshorn, Executive Secretary, National Council for the Social Studies, 1201 Sixteenth Street, N.W., Washington 6, D.C. Contributors to this issue: Richard Perchlik, Richard E. Gross, Elsie Beck, Janet Book, Carl Oliver, and M. P. Vaidya.

RUSSIAN HISTORY AND CLASSICAL MUSIC

(Continued from page 162)

eign intervention begun during Boris' reign.²²

Alexander Glazunov's tone poem, *Stenka Razin*, describes the peasant leader of rebellious serfs and Cossacks who met his executioner in 1672. He had many supporters from the ranks of the "Old Believers," those who opposed the reforms in the Orthodox Church introduced by the Patriarch Nikon with the support of the throne in the seventeenth century. The effects of this terrible rebellion were never forgotten in tsarist Russia. Appropriately enough, the tone poem contains a number of variations of the *Song of the Volga Boatmen*.²³

Khovanschina, Mussorgsky's companion opera to his *Boris Godunov*, narrates the religious crisis posed by the "Old Believers" during the 1680's, immediately prior to the seizure of power by Peter the Great. Though neither Peter nor the Regent, his half-sister, Sophia, are on stage, the basic conflict between the old traditions and new ideas appears on the stage. The opera takes its name from the leader of the "Old Believers" and captain of the Streltsi (subsequently to be so effectively and brutally crushed by Tsar Peter), Prince Ivan Khovansky. The opera concludes with the defeat of that group which wished to turn the religious clock back. Particularly popular sections that have been recorded separately have been the *Prelude* (Dawn on the Moskva River), *Dance of the Persian Maidens*, and the

Death Chant of the Old Believers. Once again, the "hero" in this stirring drama of Mussorgsky's is the people of Russia.

Prokofiev's *Lieutenant Kije Suite* was composed for a film which portrays the military system during the reign of the tsar, "Mad Paul," at the end of the eighteenth century. In this satire the tsar, misreading a document, believes that a Lt. Kije exists. The courtiers dare not point out the error to his majesty and are forced to invent a history, career, and death for the officer. During the time of American entrenchment with Russia during World War II, the music was used for a ballet written in praise of the Russian soldier.

Tchaikovsky's *1812 Overture* is a most succinct expression of Russian patriotism. Musical themes denote Russia before the invasion, the battle of Borodino, the French victories, and the Russian triumph. The French and Russian anthems are used freely to represent the antagonists (though it should be pointed out that the Russian anthem was composed several decades after the Napoleonic War during the reign of Nicholas I). The composer believed that this composition had only "local" significance, but there are few "pot-boilers" more popular.

Both Stravinsky and Tchaikovsky have produced works which touch upon social problems of the early nineteenth century. The former's *L'Histoire du Soldat* is a satire based upon stories of the cruel treatment received by the soldiery during the reign of the "Iron Tsar," Nicolas I. Bearing the mark of medieval legend, the story pertains to a soldier who deserts and who, after a series of adventures, loses his soul to the devil. Much better known is this composer's *Petroushka*, a ballet whose vigorous rhythms have earned it front rank in the ballet repertoire. A Magician at a fair in St. Petersburg in 1830 possesses three puppets, *Petroushka*, the *Ballerina*, and the *Moor*. *Petroushka*'s love for the *Ballerina* is not returned and he is stabbed by the *Moor* who has won her. The victim then returns as a ghost and frightens his old employer. This ballet has been viewed in terms of symbols: the Magician represents the autocracy, *Petroushka* speaks for the oppressed people of Russia, and the *Moor* is the tsar's policeman, the Cossack. *Petroushka*'s reappearance is notification that the people will continue to rise against the system.

Another great classic is Tchaikovsky's *Eugene Onegin*, based upon one of Pushkin's most popular works, a study of the emptiness of Russian

²² Even prior to the 1917 Revolution the opera encountered ridicule from students in the audience who jeered at giving one's life for the tsar. It is now presented in Russia as *Ivan Susanin*, but now Ivan devotes his life to his country, not the tsar. During the 1920's the opera was performed once in Moscow as *Scythe and Hammer*, or *A Life for the Country*. Ivan, a peasant, deceives the foreigners in 1917 and saves the Bolsheviks. At the conclusion the Bolshevik regiments enter the Kremlin singing revolutionary airs. In a number of other similarly brief rearrangements Lohengrin became John Reed Carmen, a cigarette factory worker in Lodz, Poland, and Faust became an American capitalist who deceives the heroine, who now sings, not the "Jewel Song," but a "Money Waltz." F. Martens, *A Thousand and One Nights of Opera*. New York: D. Appleton Century, 1926. p. 440-441.

²³ It is unfortunate that there are few popular compositions which are concerned with the Cossack and peasant rebellions, a subject almost taboo in tsarist Russia. There are a number which have not been recorded; e.g., Tchaikovsky's opera *Mazeppa* which concerns the Cossack ally of Charles XII of Sweden at the defeat at Poltava in 1709. The Soviet composer Dankevich has written a *Bogdan Khmel'nitsky*, based upon the Cossack leader who joined Russia and the Ukraine in 1654. A number of tributes were published in Soviet publications concerning this notorious rebel at the time of the tercentenary of the unification.

life in the 1820's. The Byronic-type hero represents the sickness of spirit that descended upon the aristocracy infected with the romanticism of the west. This opera has always enjoyed great popularity in Russia. (This opera and *Pique Dame* were supposed to be Stalin's favorites.) Several excerpts have been made available as separate recordings, notably the famous *Letter Scene*, *Lensky's Air*, *Waltz*, and *Polonaise*.

Tchaikovsky and Prokofiev have both written operas which touch upon the social sickness of Russian gambling in the eighteenth and nineteenth centuries. The former's *Pique Dame* (The Queen of Spades), based upon a Pushkin short story, has as its subject a gambler who eventually loses both love and life. Prokofiev's work, *The Gambler*, is an opera based upon Dostoevsky's autobiography. A recording is available which presents four portraits taken from characters in the opera.

A minor, but popular, work of Tchaikovsky is his *Marche Slave*. Written in 1876 for the benefit of soldiers wounded in the war between Serbia and Turkey just prior to Russia's entrance into the conflict, the composer, who favored Russia's participation as a matter of national "honor," furnishes an inspiring example of the Pan-Slavism which subsequently reached an explosive climax at Sarajevo.

Rimsky-Korsakov's *Le Coq D'Or* (The Golden Cockerel) would appear to be little more than a fairy tale at first glance, an account of a foolish old king who possesses a cockerel which warns him of coming events. His armies are defeated in battle and the king is ultimately killed by the bird when he reneges on a promise made to an astrologer. The people bewail the loss of the ruler. "Prudent, wise and peerless was our King! He treated us like dogs, yet where shall we find another like him!" The censors forbade its performance for a number of years, convinced that the opera was a commentary upon the Russo-Japanese War of 1904-1905, that the foolish king was indeed Nicholas II, and the princes who furnished King Dodon with conflicting advice were the grand dukes. Portions of this highly tuneful opera, including the well-known *Hymn to the Sun*, can be secured in suite form.

Turning to another aspect of Russia's history, that country's own *drang nach Osten* has inspired many musical works in the nineteenth and twentieth centuries. Two of Rimsky-Korsakov's best-known compositions are placed in Arabian settings, his second symphony, *Antar*, and the suite, *Scheherazade*. Though the Arab world has not

been within the area of Russian expansion in the past, these works can be justified on the ground that they represent the East or, as this composer noted, the fairytale wonders of the East derived from *The Arabian Nights*.

Mily Balakirev, prime inspirer of the "Russian Five," has two works which reveal the influence of the Caucasus. His fantasy, *Islamey*, uses Armenian and Caucasian themes. The orchestral rhapsody, *Tamar*, relates the story of a Georgian princess who kills wayfarers. It is appropriate to mention as an example of the East's influence upon Russian music that this last work owed its inception to an oriental tune heard by the composer and Rimsky-Korsakov while visiting the barracks of the tsar's regimental bodyguard.

Two works of oriental coloring which have received great public favor are Michael Ippolitov-Ivanov's *Caucasian Sketches* and Borodin's *In the Steppes of Central Asia*. The basic melodic lines of the first work are particularly attractive to musical beginners. The Borodin work was written to celebrate the silver jubilee of Alexander II. According to the composer, the symphonic poem celebrates the success of Russian arms in Asia and describes the progress of a caravan guarded by Russian soldiers in the Asian wastelands. In this attractive composition Russian and Asian themes eventually combine in common harmony until all is silent on the steppe as the caravan disappears in the distance.

SOVIET RUSSIA

The excellence of the ballet and folk dancing companies which have visited the United States during the past few years bears witness to the emphasis given to the arts in Russia today. The musical arts are generously subsidized. In return, they must observe several simple rules. "Bourgeois formalism" is to be avoided, and composers are to write recognizable melodies to ideological texts. As a result, there has been a great production of operas, symphonies, etc., but the artistic results have been meager. A Gresham's Law of Music has operated in which musical quality has been driven out with the injection of ideological conformity, especially when one takes into consideration Russian pre-World War I music. Prior to World War II primary emphasis was given to revolutionary themes and praise of Stalin, but within the past two decades equal attention has been given to national heroes and events as well as the cultural traditions of the non-Russian Soviet republics. Much that has been produced is unfamiliar to western ears, either because much

of the music warrants no performance outside of the Soviet Union, or because western catalogs are not complete. Thus, there are comparatively few works which can be used in classes to reflect Russia under communism.

Of the works composed which praise Stalin and communism, we can list but a few written by the more important Soviet composers. Prokofiev's *Zdravitsa* is a cantata in celebration of Stalin's sixtieth birthday. Dmitri Shostakovich's oratorio, *Song of the Forest*, glorifies Stalin's reforestation and land reclamation plans. A number of this composer's symphonies have been recorded which pay homage to revolutionary traditions; Second (October Revolution), Third (May Day), Fifth (twentieth anniversary of the Revolution), Eleventh (Year 1905). The war against the Nazis inspired his *Fall of Berlin* suite and the Seventh Symphony (Leningrad). Aram Khachaturian's *Battle for Stalingrad* and Prokofiev's oratorio, *On Guard for Peace*, depict the horrors of this war and the Russian triumph. Little else of an historical nature has been recorded. Reference has been made earlier to Prokofiev's *Alexander Nevsky*. A suite from his opera, *Semyon Kotko*, which deals with the civil war in the Ukraine after the Revolution is available. A number of others with intriguing historical titles are not in the catalogs.²⁴ Mention might be made here of Prokofiev's *Le Pas d'acier* (The Progress of Steel), written for Diaghilev's ballet company when the composer was in self-imposed exile in France. The ballet shows the effect of reconstruction upon society and the arts following Lenin's New Economic Policy.

There are, however, a number of Soviet-inspired compositions which can satisfy most musical tastes. Gliere's ballet glorifying the revolutionary spirit, *The Red Poppy*, contains the universally popular *Russian Sailors' Dance* which has often been recorded separately. Shostakovich's ballet, *The Age of Gold*, in its many clever passages tells the story of a group of Soviet athletes touring abroad who defeat anti-Soviet plots and end up fraternizing with western workers.

²⁴ One would like to hear Prokofiev's music for *War and Peace* and *Ivan the Terrible*. (Critics were disappointed with Prokofiev's score when Part II of the latter film was shown in this country recently.) Yuri Shaporin has written *The Decembrists*, an opera based upon the conspirators of 1825. His *On the Field of Kulikovo* portrays the victory over the Tartars in 1380. His score contains the nationalist notation, "The Russians, by halting the invasion of the Mongols, saved European civilization." A number of similar titles concerned with history are not available readily to western record listeners.

Khachaturian has composed two works which command immediate attention. There is his *Masquerade Suite*, but better known is the ballet music of *Gayne* because of its Kurdish *Saber Dance*. Gayne, the heroine, frustrates an anti-collective farm conspiracy led by her husband. This extremely melodic work uses the folk melodies of a number of Soviet Republics. American Armenians have the highest praise for Nikolai Tigranian's two operas, *Anush* and *David Beg*. The former is primarily romantic, but the latter is concerned with the centuries-old Armenian hero.

MISCELLANEOUS

Reference must be made to a number of works which delineate sundry aspects of Russian culture. They fit into no particular historical category, but the resourceful teacher can find room for these. Mussorgsky's *The Fair at Sorochinsk* contains a popular overture and gopak. Glinka's *Kamarinskaya*, a fantasy on two Russian folk songs, was hailed by Tchaikovsky as the acorn from which grew the Russian musical oak. Balakirev's tone poem, *Russia*, written in celebration of the thousandth anniversary of the Russian state, uses three folk tunes to illustrate paganism, Muscovy, and the quasi-democracy of ancient Russia. Prokofiev's *Peter and the Wolf* and his *Scherzo* and *March* from *The Love of Three Oranges* has been recorded by many orchestras. Stravinsky's *Les Noces* (The Wedding) is an excellent presentation of folk music. Rachmaninov's *The Bells* is a wonderful representation of the Russian spirit. Tchaikovsky's *Swan Lake*, *Nutcracker*, and *The Sleeping Beauty* furnish enjoyment at first hearing. The recordings of the Don Cossack Choir can be used to illustrate liturgical and folk music. And what a wealth of symphonic material, of violin and piano concertos, can be used to illustrate Russian culture!

One would be unduly optimistic to believe that more than a few of these works can be performed in any one year. Yet, it is worth the effort, particularly when we recognize how important the musical exchanges between American and Soviet artists have been in preparing public opinion for a relaxing of political tensions. It is unfortunately true that our students will remember arias and themes long after they have forgotten battles and reformers. Should we not attempt to bolster their curricula offerings by employing the art of music which our students can enjoy long after they have closed their textbooks, an art which was used to teach the histories of peoples long before there were schools as we know them today?

Book Reviews

Daniel Roselle

I. WORLD HISTORY TEXTBOOKS

In response to the request of readers of *Social Education*, the book department presents reviews of new or recently revised textbooks in world history for secondary school students. The textbooks are reviewed by Leo J. Alilunas, professor of social studies at the College of Education of the State University of New York at Fredonia. Dr. Alilunas has had considerable professional experience as a teacher of world history in secondary schools, an instructor of courses in world civilization and sociology at the college and university levels, a supervisor of practice teachers in secondary schools, and a co-author of a textbook for the Problems of Democracy course. We are grateful to him for preparing the five reviews published below.



Men and Nations: A World History. By Anatole G. Mazour and John M. Peoples. Yonkers-on-Hudson, New York: World Book Company, 1959. 790 p. \$6.00.

In content organization Mazour and Peoples have divided their high school textbook into ten parts. An introductory chapter, "History and You," outlines great themes in history, describes the organizational features of the book, and gives a basic library for the study of world history. Part One, "The Beginnings," tells the story of prehistoric man and the development of civilization in the Middle East by the Egyptians, Sumerians, Babylonians, Assyrians, Persians, Phoenicians, and Hebrews. The other nine parts are: "Greece: The Foundations of Western Civilization," "Rome Rules the Western World," "The Middle Ages," "The Beginnings of the Modern World," "The Age of Revolutions," "Adjustments to the New Age," "Great Power Rivalries," "The World Between Two Wars," and "The Global War and After."

Parts Five and Six are good examples of how skillfully the authors have blended the chronological and topical patterns of organization in world history content. Part Five, "The Beginnings of the Modern World," has chapters on the Renaissance, the Reformation, the building of

the European empires, the domination of Europe by Spain and France during the sixteenth, seventeenth and eighteenth centuries, and the emergence of Russia and Prussia. Part Six, "The Age of Revolutions," describes the English, American and French Revolutions, revolts in Latin America, the political ferment in Europe following the period of the Napoleonic Empire, and the nature and effects of the industrial revolution, 1750-1870.

This textbook seems to feature mainly the study of Western Civilization. However, the geography and history of India, Africa, China, and Japan are treated in Part Eight, "Great Power Rivalries," which deals with the theme of European imperialism. There is also a chapter on the rise of the United States as a world power. Part Eight concludes with chapters on the First World War and its aftermath. In Part Nine, "The World Between Two Wars," the rise of the totalitarian systems of fascism and communism are discussed. Part Ten has chapters on World War II, the United Nations, and "the world in ferment."

Each of the parts opens with a dramatic picture and a page of comment which points up significant ideas. Then, the readers find a time chart which not only helps them to see the relationship of major events to each other but to understand the order of events in the different world areas. At the end of each chapter there is a review section that includes "People, places and things," "Events in review," and "Problems and projects," a section which suggests interesting learning activities to supplement textbook study. Each of the ten parts also has a brief review of that part. Its purpose is to raise questions to assist students to develop their critical awareness of main historical themes and issues. In addition, each part has a carefully selected and graded list of non-fiction and fiction books for supplementary reading.

The authors have a direct, clear, and interesting style of writing. Important historical terms are italicized and explained. There are specially prepared color maps which visualize historical movements, good drawings, and many black and white photographs. There are four unusually attractive special sections in full color to show

samples of man's culture at different periods. The end of the book has an index with a pronouncing guide, and a map supplement section.



The History of Our World. By Arthur E. R. Boak, Preston W. Slosson, Howard R. Anderson, and Hall Bartlett. Boston: Houghton Mifflin Company, 1959. 792 p. \$5.60.

Boak, Slosson, Anderson, and Bartlett begin their world history textbook for high school students with an introductory chapter, "Our World Today." They list the different peoples of the world, characterize their cultures, and cite their problems. Then, they invite their readers to seek a better understanding of the present world by acquiring a sound knowledge of its past. The authors have written nine units, each of which traces a major development. They have structured and related these units skillfully. Their method of presenting chronological progression seems interesting, flexible, and logical.

The units are: Unit 1, "Our World Has Roots in the Distant Past" (Early Times to 300 B.C.); Unit 2, "Our Civilization Is Shaped by Peoples of East and West" (2000 B.C. to 1500 A.D.); Unit 3, "Western Europe Widens Its Horizons" (476 A.D. to 1700 A.D.); Unit 4, "Kingdoms Struggle for Power in Europe" (750 A.D. to 1800 A.D.); Unit 5, "Peoples in Western Europe and America Strive for Freedom and National Unity" (1603 A.D. to 1914 A.D.); Unit 6, "Science and Industry Change the Western World" (1500 A.D. to 1950 A.D.); Unit 7, "Western Imperialism Influences Many Parts of the World" (1644 A.D. to 1939 A.D.); Unit 8, "World Conflicts Threaten to Destroy Civilization" (1815 A.D. to 1945 A.D.); and Unit 9, "The World Faces New Challenges" (1939 A.D. to the present).

Unit 1 deals with prehistory and ancient civilizations in the Middle East. Unit 2 tells of the way of life of the Greeks and Romans, the development of ancient India and China, and the formation of the Moslem World. Units 3, 4, and 5 deal mainly with European life in the Middle Ages, the exploration and settlement of other lands, the rivalry of kingdoms, revolutions, and nationalist movements. Unit 6, which is very well organized, outlines many changes in scientific knowledge and points out how these changes have revolutionized ways of living in the Western World. In Unit 7 the authors use the theme of imperialism to relate Europe with the rest of the world. Unit 8 discusses World War I, totalitarian-

ism in Russia, Italy, and Germany, and World War II. Unit 9 traces new nationalist movements in India, Southeast Asia, the Middle East and Africa; it concludes with an analysis of the threats to the free world made by Soviet Russia and Red China.

Each unit is introduced with a "time cylinder" and an overview of the chapters in the unit. Each unit ends with a "Summary" and a "Things to Do" section which encourages students to apply knowledge they should have acquired during their unit study. A "time bar" at the beginning of each chapter shows the period of time covered in the chapter in relation to the period of time covered in the entire unit.

The authors have organized the content of each chapter by listing several basic questions to indicate major divisions. Discussion of each major division is followed by a "Check-Up" set of questions. In each chapter various terms are italicized, pronounced, and explained. Also, each chapter has a section called "Linking the Past and Present." (For example, one of them compares the cosmetic make-up of Egyptian and American women.) End-chapter learning aids include "Terms to Understand," "Persons and Things to Identify," "Dates to Know," and "Places to Locate."

Illustrations in each chapter, besides the "time bar," consist of maps and drawings in different colors, photographs, charts, and tables. Some chapters also have special features to make the study of the past seem more real. There are "Landmarks on the Road to Freedom," citing quotations from famous documents; "Picture Biographies"; and eight sections of the book that dazzle readers with their beautiful "Picture Stories." The end of the book has a "Reference Section," which lists "Books for General Use," "Books for Each Unit," and "Important Dates in World History," and an index.



Our Widening World. A History of the World's Peoples. By Ethel E. Ewing. New York: Rand McNally and Company, 1958. 740 p. \$5.56.

This textbook is organized on the basis of the history of seven major societies. These are the Far Eastern (which includes China, Korea, and Japan), India and Southeast Asia, the Middle East and Moslem Society, Slavic Society, Western European Society, Anglo-American Society, and Latin American Society. A final section of the book, *The World in Which We Live*, has

two chapters, "The Search for Peace and Harmony among Nations," and "The World Today." The latter chapter discusses the "Cold War" after World War II, the advance and spread of technology, the new era in power (nuclear power), and government adapted to modern needs.

Ewing's book, intended for high school readers, differs from the general run of world history textbooks because of its much greater emphasis upon non-Western European civilizations. Of the twenty-six chapters, five are on Western European Society and five are on Far Eastern Society. There is no separate section on African Societies. The United States and Canada are discussed in the two chapters concerned with Anglo-American Society. (Is "Anglo-American" an appropriate term, in view of the heterogeneity of the peoples of the United States and the influence of the "non-Anglo" component on its cultural evolution?)

In her approach Ewing has designed a world history course of study which differs sharply from the rigid chronological study of history which stumps and bores young people with its miscellany of dates, persons, places, and events. She presents a systematic area and cultural study. Each of the seven societies, except the Western European, is studied in three parts—the roots of that civilization, the characteristics of the society before the impact upon it from Western Europe, and the society's efforts to adjust to changing conditions in the twentieth century.

Ewing shows special writing skill in using these six keys for interpreting each society: geography, technology, organization of the people for living together, special achievements, interrelations with all parts of the culture, and relations with other societies. Her pattern serves to give a much needed anthropological perspective in relating the past and present of the world's peoples.

In the "Workshop" at the end of each unit there is a learning guide that includes a summary of the society, review questions, names to remember, words to define, places to locate, and other study activities. There are seven full-color-relief maps, sixty-four black-and-white maps, many fine drawings, as well as numerous photographs. For each society there is a time chart that cites the main developments in that society's history. At the end of the book there is a time chart of world history that relates the seven societies to each other. In addition to the time chart, the end-of-the-book sections also include a reading guide, reference tables, and an index with a pronouncing vocabulary.

Our World Through the Ages. By Nathaniel Platt and Muriel Jean Drummond. Englewood Cliffs, New Jersey: Prentice, Hall, Inc., 1959. 705 p. \$5.48.

Our World Through the Ages is a world history textbook written by two experienced teachers at Newton High School in New York City. Their textbook has basically a standard type of chronological framework into which nine units are fitted. These are: Unit One, "World Civilization Is Born"; Unit Two, "Greece and Rome Build Upon Earlier Civilizations"; Unit Three, "The Middle Ages: Emperors, Popes, Patriarchs, Caliphs, Kings, and Nobles in Control"; Unit Four, "Crossing the Bridge to Modern Times"; Unit Five, "The Struggle for Democracy and National Unity"; Unit Six, "The Industrial Revolution and Imperialism"; Unit Seven, "Taking Stock of Some Peaceful Progress"; Unit Eight, "1914 to 1945: From World War I Through World War II"; Unit Nine, "Our Times."

In Unit One the authors use the first chapter to tell what world history is and how it may be studied, to point out relationships between geography and history, and to show briefly how prehistoric man lived. Chapter two describes the cradles of civilization in the Middle East. This topic is included typically in world history textbooks which discuss the beginnings of world civilization. However, in chapter three, the authors give readers a broader concept of ancient world history by their analysis of other cradles of civilization. In the Far East, India and China were demonstrating that human progress was not a monopoly of the Middle East. In the Far West (America), first the Mayans and then the Aztecs and Incas were constructing their unique cultures.

Units Two through Eight feature European civilization and especially Western Europe. These units discuss the Greek and Roman heritage, Christianity and Medieval Europe, the Renaissance and the Reformation, the European national state movement, the industrial revolution and imperialism, progress in the arts and science since the Renaissance, and the causes and effects of World Wars I and II. Unit Nine has chapters on the United Nations, the "Cold War," and the nationalist revolutions in Asia, the Middle East, Africa, and Latin America.

Platt and Drummond offer teachers valuable instructional ideas. Each chapter begins with a sequential outline and a preview. At the end of each chapter there are these teaching aids: Per-

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sons to identify, terms to define, questions to check basic information, questions for thought and discussion, activities to develop creative abilities and skills, and a summing up. At the end of each unit there is an annotated, graded reading list. Historical terms in each chapter are italicized and explained. A pronouncing guide is included in the index at the end of the book. There are many illustrations, such as photographs (32 pages in full color), time-lines, maps, drawings, and cartoons. With the illustrations, the authors have made frequent use of challenging questions.

In their writing Platt and Drummond display a refreshing style which stands out in pleasant contrast to the usual textbook expository style. They have given vitality to their book by their interesting biographical sketches, anecdotes, and appropriately selected quotations.



The World's History. By Frederic C. Lane, Eric F. Goldman, and Erling M. Hunt. New York: Harcourt, Brace and Company, 1959. 768 p. \$4.84.

Lane, Goldman, and Hunt have written a textbook for high school readers which focuses upon

major movements or forces as they have influenced the lives of peoples in the various continents of the world. The major movements or forces approach is used while giving readers a sense of chronological progression.

There are these ten units of study: Unit 1, "Civilizations Begin in Four River Valleys and Spread through the Ancient World"; Unit 2, "The Ideal of Citizenship Forms in Greece and Rome"; Unit 3, "Religions Take Leadership in Europe, Africa, and Asia"; Unit 4, "Classes Divide the Societies of Medieval Europe and the East"; Unit 5, "The West Takes the Lead as the Modern Age Begins"; Unit 6, "The West Divides into Independent European and American Nations"; Unit 7, "Democracy Grows in the Western Nations"; Unit 8, "Scientific Thinking and Machinery Revolutionize Everyday Living"; Unit 9, "Imperialism and Imitation Spread Western Ways Around the World"; Unit 10, "World-Wide Tensions Challenge the West."

Unit 1 emphasizes the contributions to civilization made by peoples in the Stone Ages and by the Egyptians, the Babylonians, the Hebrews, the Persians, and the Chinese. Unit 2 is a study of Greece and Rome and stresses the growth of the idea of citizenship. The authors show exceptional skill in their organization of Unit 3. They describe how Christianity grew strong as the Roman Empire declined, how it became the religion of Europeans, and how it shaped Medieval Europe. In the same unit the authors tell how other major religions, especially Islam and Buddhism, spread and influenced civilizations during medieval and modern times. Unit 4 describes the class structure in Medieval Europe, Japan, China, the Turkish Empire under the Ottomans, and the Russian empire. Units 5, 6, 7, and 8 analyze the main forces—such as nationalism, democracy, science, capitalism and imperialism—which led to Western Europe's domination as a world power. Unit 9 indicates the response of Russia, Japan, China, and the new nations in Eastern Europe and the Middle East to what the authors term "westernization." Among the world-wide tensions featured in Unit 10 are the threats of fascism, communistic imperialism, the problems of underdeveloped areas, and the effects of the "third industrial revolution."

Each unit is introduced with a large time chart that shows the chronological relationship of the unit to other units. On the same page there is a map which indicates the areas or countries to be studied in the unit. Each chapter is introduced with a page of comment called "A Look Ahead."

Each chapter has maps, chronological charts, photographs, and interesting drawings. In addition, some chapters have graphic charts. (For example, one of them illustrates the economic and political power of the House of Mitsui in Japan prior to World War II.) At the end of each chapter "A Look Back" reviews important facts.

Chapter-end study aids consist of "Check Your Facts" questions; "Then and Now" questions to encourage students to see relationships between the past and modern life; and "Things to Do," which offer suggestions for map work, bulletin board displays, topics for reports, panel discussions and the like. There are student bibliographies for each unit, and they are arranged according to various levels of reading ability. In each chapter there is assistance given in the pronunciation of unfamiliar or difficult terms. Biographical sketches, called "People in History," stimulate reading interest because they are presented in a narrative writing style.

(Book Review Editor's Note: The book review department wishes to call attention also to *Our World History* by C. E. Black, Ginn and Company, 1960. Published too late to be reviewed by Dr. Alilunas, this book and other world history texts will be analyzed in future issues of *Social Education*.)

II. EXPLORING THE ELEMENTARY BOOK FIELD

By Jane Ann Flynn

Theme: "The War Between the States"

The War Between the States. By Eric Wollencott Barnes. (Whittlesey, 1959. \$3.50) (Grades 6-8)

Chronological account of the War between the States that will do much to give a total picture to the young reader who is acquainted only with the specialized aspects of this involved conflict. Such matters as the background for the struggle, the characters of the leaders, and the political interference in the war are discussed in an effort to help the reader to understand this period. Illustrations seem to be placed at random with little relation to the text, but maps and index are useful.

Mosby, Gray Ghost of the Confederacy. By Jonathan Daniels. (Lippincott, 1959. \$2.95) (Grades 6-8)

Biography of John Mosby with emphasis on the Civil War years and brief chapters at the be-

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ginning and end of book touching on the rest of his life. Mosby was head of a group of Confederate raiders whose aim was to harass Union forces. This book moves swiftly from one daring episode to another, almost making the war a background for Mosby's personal achievements. A map of the territory in which Mosby operated would have improved the book.

Famous Horses of the Civil War. By Fairfax Downey. (Nelson, 1959. \$2.95) (Grades 5-8)

This book shifts from Union to Confederate side, from horse to horse, and from general to general with an almost confusing rapidity as it takes up 64 horses in 128 pages! However, it does demonstrate to today's boys and girls the extremely important role of horses in the period prior to the motor age. Index to horses and men adds to usefulness of book.

Stonewall's Courier, the story of Charles Randolph and General Jackson. By Virginia Hinkins. (Whittlesey, 1959. \$3) (Grades 5-8)

Story of sixteen-year-old Charles Randolph, who ran away from home to join General Jackson's army and discovered some of the drudgery

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and horror of war. Charles was appointed courier to Jackson and served in that position until Jackson sent him away from the front to Virginia Military Institute. Based on fact, this story makes for exciting reading at the same time that it presents some of the realities of a soldier's life.

Cornelia, the story of a Civil War Nurse. By Jane T. McConnell. (Crowell, 1959. \$3) (Grades 5-8)

Cornelia Hancock, a young Quaker girl, was determined to take part in the Civil War as a nurse. Beginning at Gettysburg, she nursed the wounded on several battlefields; and in Washington she did much to help the freed slaves who poured into the city. Especially interesting is the section telling of the dedication of the cemetery at Gettysburg. Emphasis is on the war years, although the girlhood and later life of Cornelia Hancock are treated briefly.

III. EDIT-BITS

... Readers familiar with Robert F. Davidson's beautifully written *Philosophies Men Live By* will not be surprised to learn that he has had a hand in the preparation of another excellent volume. *The Humanities in Contemporary Life*, edited by Davidson, Sarah Herndon, J. Russell Reaver, and William Ruff (Holt-Dryden, \$6.95), is a rich anthology of selections in the fields of modern literature, philosophy, architecture, art, and music. The book will indeed "deepen an understanding of issues vital to the student's appreciation of the world he lives in." But why were its illustrations of paintings published in black and white? A Van Gogh, a Kandinsky, or a Klee without color is like tepid water in a wine glass.

... We are all familiar with television programs based on books, but now comes a new twist—a book based on a television program. On February 11, 1959 NBC Television presented *Meet Mr. Lincoln*, a program that fused authentic photographs, prints, and drawings from Lincoln's time with an effective narrative. So successful was the performance that the visual and narrative materials used on the show have been compiled into an unusual volume. Devotees of Lincoln are referred to *Meet Mr. Lincoln* by Richard Hanser and Donald B. Hyatt (Golden Press, \$5 cloth, \$1.50 paper.)

... *The Fifth Mental Measurements Yearbook* edited by Oscar Krisen Buros (The Gryphon

Press, \$22.50) effectively holds to its purpose of assisting test users of all kinds—teachers, personnel workers, psychologists, and others—in locating and evaluating tests and books on testing. This yearbook, which covers a seven year period from 1952 through 1958, is a comprehensive, well-organized, and extremely valuable publication. It belongs in the library of every educational institution.

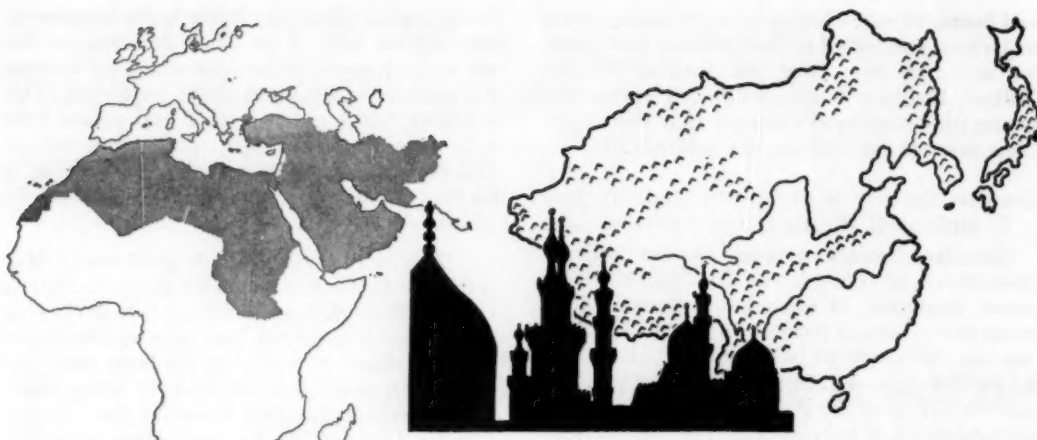
... Teachers who have made good use of Marjorie and C. H. B. Quennell's *Everyday Life in the Old Stone Age* and *Everyday Life in the New Stone, Bronze and Early Iron Ages* will be pleased to learn that a new edition has been published that incorporates material in both books into a single volume. Entitled *Everyday Life in Prehistoric Times* (G. P. Putnam's Sons, \$3.50), the book brings the subject matter up to date and complements it with more illustrations.

... Did you know that an IBM machine designed to teach elementary school subjects made its debut in a school in October 1958? These and other fascinating facts are found in *Automatic Teaching: The State of the Art*, edited by Eugene Galanter (John Wiley, \$3.25). This book is one of the first attempts to record and evaluate the methods of machine teaching. It is based on a collection of sixteen papers presented at a symposium held at the University of Pennsylvania under the auspices of the U. S. Air Force.

... North Star Books, Houghton Mifflin's fine series of books for junior and senior high school students, now salutes the stronger sex—the ladies. Masculine scoffers are referred to the exciting *Around the World with Nellie Bly* by Emily Hahn and *Jenny Lind Sang Here* by Bernardine Kielty (\$1.95 each).

... Finally, in his stimulating essay in *Issues in University Education* edited by Charles Frankel (Harper, \$3.95), Sigmund Neumann reminds us that modern man is neither unimportant nor obsolete. Professor Neumann illustrates his point with this story:

A little boy was playing around noisily while his father tried to read his magazine. The father in a final attempt to quiet his son tore out a page of the journal on which there was a map of the world and cut it into bits. "Here is a puzzle for you," he said, "try to put this map together." In a very few moments the father was surprised to see the map perfectly arranged. "How did you do it so soon?" "Oh, that was simple," the boy replied, "you see on the other side is a picture of a man. I put the man together and the world was all right."



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(Continued from page 149)

denly released and for the first time see the people. Which would they call the real, which the shadow?

It is a good question. We respectfully call it to the attention of Governor Rockefeller; the various Rockefeller, Ford, and other Foundations; and anyone and everyone who professes concern for the state of the world. When we reach the point where the country that fathered the Declaration of Independence ("We hold these truths to be self-evident: That all men are created equal: that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness . . .") begins to think of mandatory legislation requiring every citizen to turn from the sunlight and seek refuge in a rat-like burrow, shadow and substance become indistinguishable. What man desperately needs is bold, creative thinking, not flight into ever deepening terror and eventual oblivion, and we would like to suggest that at least some of the Foundation grants could be profitably employed to encourage the kind of

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The above excerpt, believe it or not, is from **OUR WORLD THROUGH THE AGES, SECOND EDITION** by Nathaniel Platt and Muriel Jean Drummond—and this excerpt is only a sample of the excitement of people and events that the authors dramatically convey. For details about this best-selling world history for high school students, just write to Prentice-Hall.

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